VOGUE

THE FASHION IDEA:
Adult and Becoming

ALSO: 1st PARIS REPORT

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
March 15, 1948
50 Cents in U. S. and Canada
$1 ALL OTHER COUNTRIES
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"I can hardly wait for our first real dinner party to begin..."

Dinner for four at 8:00

"Mrs. Palmer can sit there...and Mr. Palmer, facing the window. Oh, darling, I'm so proud of my precious Gorham Sterling, I can hardly wait for our first real dinner party to begin..."

Playing hostess is an important part of married life...every woman feels more sure of herself when her table is set with the finest sterling silver. The distinctive quality of Gorham Sterling has been developed over one hundred and eighteen years of fine silver-making. From your first dinner on, you'll enjoy the richness Gorham Sterling lends your living.

Send for illustrated book, "Entertaining—the Sterling Way," 10¢ (outside U. S. A., 40¢). The Gorham Company, VO-32, Providence, R. I.

The Modern Way to buy sterling is to match and add in units of place-settings—each consisting of six pieces. Place-settings about $23.00 (Fed. tax incl.), depending on which of the twelve distinctive Gorham patterns you choose.

Dress by Henry Rosenfeld

Gorham
STERLING
America's Leading Silversmiths since 1831

Illustrated: five of the twelve Gorham patterns.

VOGUE

March 15, 1948

How to use this issue —

1. To promote adult, becoming fashions

Pages 130 through 139

2. To sell bright, becoming prints

Pages 146 through 149

3. To sell small-woman dresses

Pages 140 and 141

4. To sell lingerie

Pages 160 through 165

5. To sell young print dresses

Pages 150 through 153

6. And don't miss ....

Page 3—Trade Edition

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR
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1. To promote adult, becoming fashions

THE COVER of this Vogue is a good start for launching promotions with dignity and beauty to appeal to the womanly woman. Promote adult fashions such as are shown on our cover, pages 130 through 139. Good idea for a cosmetics tie-in—suggest make-up techniques for the mature woman. And don't miss "Scheming Woman," page 131—you may wish to reprint parts of the psychology as a "Vogue Says" key to advertisements on women's clothes. Business in women's clothes generally is ahead—and now that manufacturers are making size eighteens again, perhaps we may expect even happier increases. Could be that many younger customers are busy building houses and raising families—at any rate, it is the adult woman who is buying more clothes these days.

Window suggestion (*above*): tie in with a current community project—reproduce the door of theatre where benefit performance is held. Show one mannequin selling tickets, one buying them, one entering the theatre. We hope the mannequins can look like womanly women!

2. To sell bright, becoming prints

PRINT DRESSES will soon break into a riot of bloom all over the U.S.A. The news and taste in prints are in the bright on white colours (as on pages 146 through 149). The garden party look, the revival of crisp guimpes are both good news stories to tell.

Window suggestion (*right*): three or four high panels of white silk attached to frames tilted slant-wise to allow mannequins to half emerge from each panel.

3. To sell small-woman dresses

VOGUE SHOWS (pages 140 and 141) clothes designed expressly for the little woman, "Small and smart; clothes to scale." Fashion details are carefully restrained; only slight flare to a skirt, tailored details tiny, to help keep her figure trim yet tall. The small-woman market is a substantial one; in one check of stores across the country, 75% of sales in women's departments were made in half-sizes. There's the "small-woman" business for you! Tell the "woman under five-foot-five" that she can rely upon your store for her entire, becoming wardrobe, each season.

4. To sell lingerie

TURN TO PAGE 160 through 165 for lingerie news. Publicize and show matched sets of lingerie. Yellow, as you will see, is news. Demonstrate the effect of petticoats in a fashion show by modeling the same dress with one, with two, petticoats; also without benefit of additional flare (it may be that older customers will prefer the dress "as is"). Have mannequins hold up dresses to show petticoats. When publicizing new nylon lingerie, feature the total drying time—40 minutes.

Window suggestion for night dresses (*above*): dressing room with luxurious sheer ruffled curtains. Tulle or tarlaton can substitute for chiffon. Use "Vogue Says" card: "The news beneath the news" and you might also display petticoats in a similar decor.

5. To sell young print dresses

THERE IS NEWS in the new print motifs shown on page 150 through 153 and in their prices—Vogue says: "Young prints; young prices." The names of the prints suggest their originality—intriguing names to use in your advertisements.

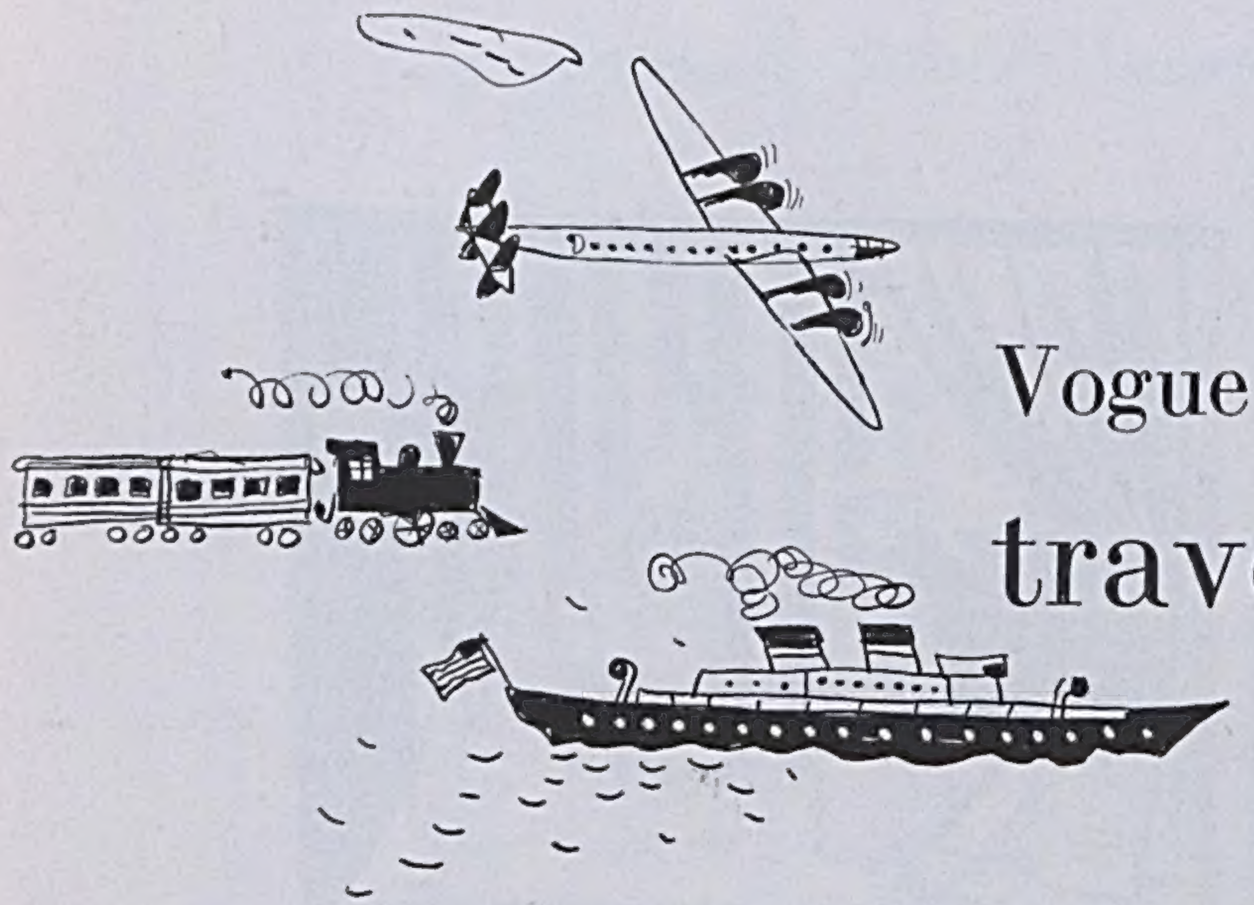
Window suggestion (*right*): garden party scene, gay coloured awning, refreshment stand with punch bowl. Young-looking mannequins wear new prints, carry parasols, wear floppy garden hats.

6. And don't miss ....

REPORT ON the "Paris Spring Collections" (pages 104 through 117)—fashions that "look back" in two ways: to the Impressionist painters, to the *back-interest* important in almost all the new French designs. Also reported: skirts, pointed costume shoes, new ideas in French hats.

For "Vogue Says" quotations to use in selling, displays and advertising, see page 8—Trade Edition.

Release date for material in this issue: March 17 East, March 22 West of the Mississippi.
For other information, write or wire Vogue Merchandising Service.



Vogue reports:

travel—first class

THE SEASON OF THE WANDERLUST approaches and America will soon take to the road (or sea or sky) armed with journey-proud luggage. Whether the trip demands an overnight case, 66 pounds of calculated air-weight, or a wardrobe trunk, there is a handsome, imaginative, reasonably-shaped answer to the packing problem to be found in luggage—1948.

WITH TRAVEL SO PREVALENT, luggage has become as much a part of many a woman's wardrobe as her handbags and umbrellas. In a recent survey, 94.8% of Vogue readers planned to travel within the five post-war years. These women will be interested in colour and material and in "can I carry it myself, in a pinch?"

STORES TELL US that department store luggage customers are chiefly women, and the majority of women look for:

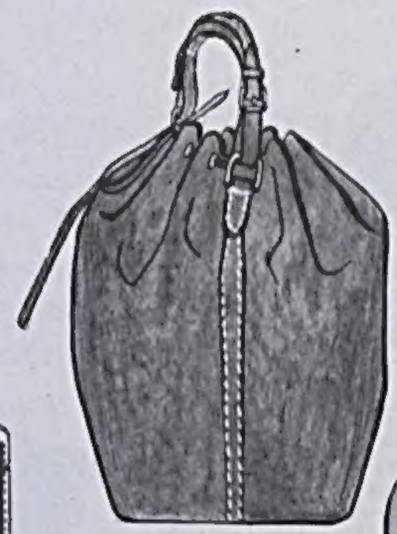
1. COLOUR, COLOUR, COLOUR: the universal beige to brown is still with us, supplemented by red-toned leathers, canvas in the spectrum, dark plaid duck and news in pastels.

2. LIGHT WEIGHT: there is the almost soft luggage, held in shape by its contents. Manufacturers are working on such designs as plastics on light frames to answer the current demand for lighter weights.

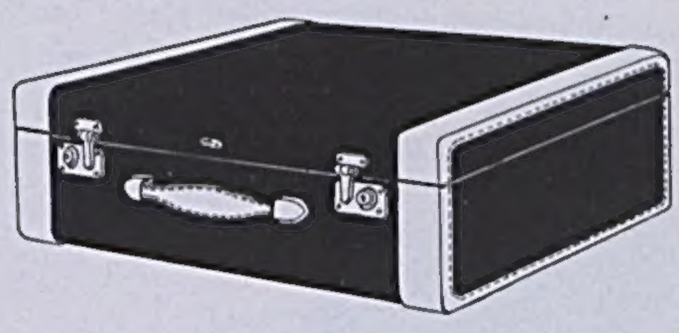
"A GOOD JOURNEY IS TO TRAVEL IN ARRANGED COMFORT."* First, of course, any customer wants to select from fashion-wise, travel-sturdy luggage. Then she wants arrangements that beguile and comfort the traveller. Why not plan a "travel bureau" in the luggage department, with one of the staff appointed travel consultant? Use colourful travel posters and maps. You might prepare large, bright charts of clothes "needed on journey and on arrival" for vacation lands popular with your customers. (*Vogue, January 1, 1947)

ALL PRICES QUOTED ARE WHOLESALE

Extra copies of this Trade Edition story are available at $1.00 for fifty, $2.00 for one hundred. Vogue Merchandising Service, 420 Lexington Avenue, New York City 17, N. Y.

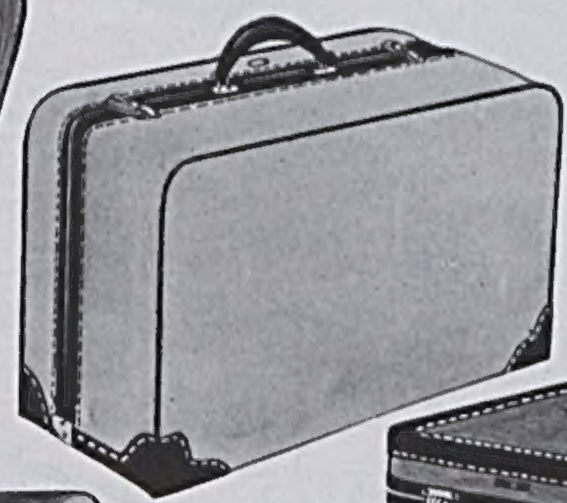


BRIGHT KNAPSACK
(Left) Drawstring knapsack of hand-boarded hide. In red, blue or natural. #1912M, $23.10. (One size only.) MARK CROSS.



BINDINGS STITCHED AND TURNED
(Above) Navy glazed duck, bound in rawhide, Yale locks. #3800, BOYLE.

14" train case	$27.55
21" week-end case	$26.10
24" Pullman case	$39.15
29" fortnighter	$50.75



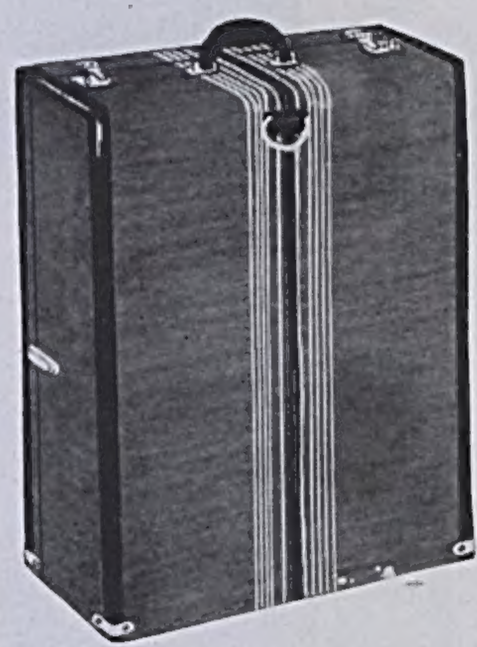
VERY LIGHT WEIGHT
(Left) Brown and white fabric, leather binding in red, blue, green or brown. #3004, BOYLE.
18" $23.20, 21" $24.65
24" $26.10

COLOURED ALUMINUM
(Right) Weather tight, dust proof, sturdy! In five colours. HALLIBURTON.

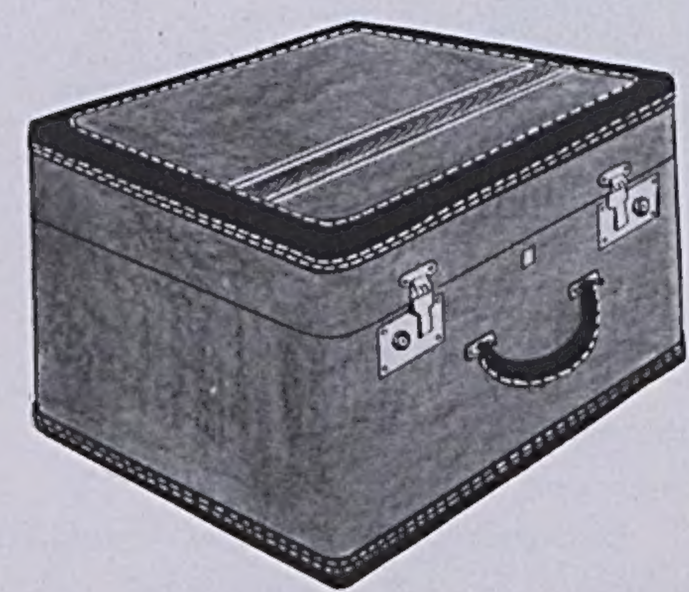
#100 make-up case	$18.70
#103L overnight case	$25.75
#106 wardrobe case	$36.20
#109L Pullman case	$41.15

PLASTIC FABRIC
(Above) Blue and white plastic fabric, blue cowhide trim, chromium Yale locks. KAUFMAN.

#3-908 14" train box	$33.00
#3-911 18" hat and shoe case	$37.25
#3-931 21" overnight case	$30.75
#3-949 21" wardrobe case	$41.00

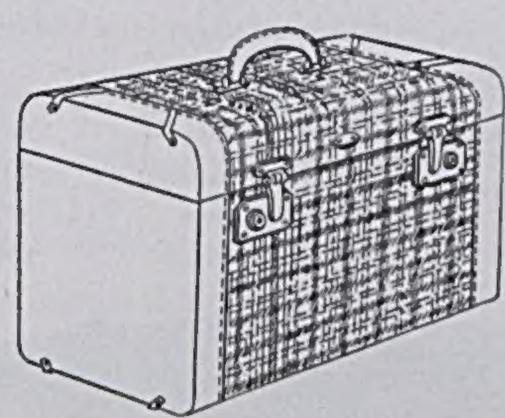


DRESS SUITCASE
(Left) Hang it up and there's room for full-length evening dresses. Pyroxylin coated canvas. WINSHIP.
#68 grey $24.75

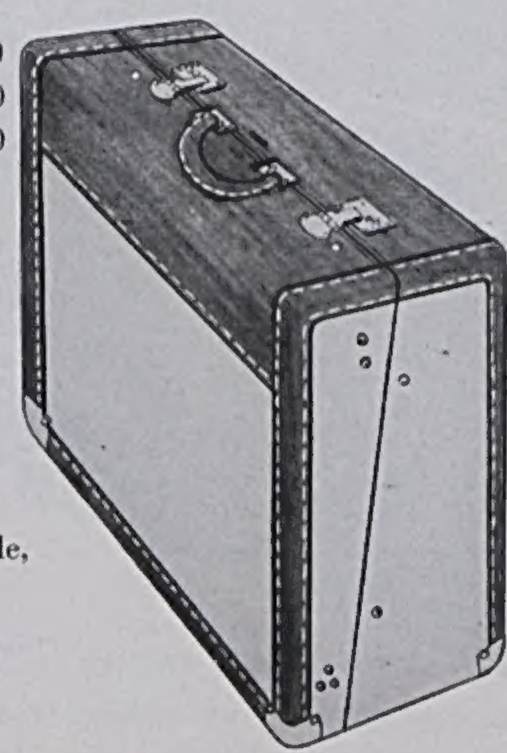


CANVAS AND COWHIDE
(Left) Grey or tan canvas with top-grain cowhide binding. #32 in grey; #33 in tan. U.S. TRUNK.

18" hat and shoe box	$19.00
21" woman's wardrobe case	$19.00
29" jackknife case	$27.00
14" train case	$14.00

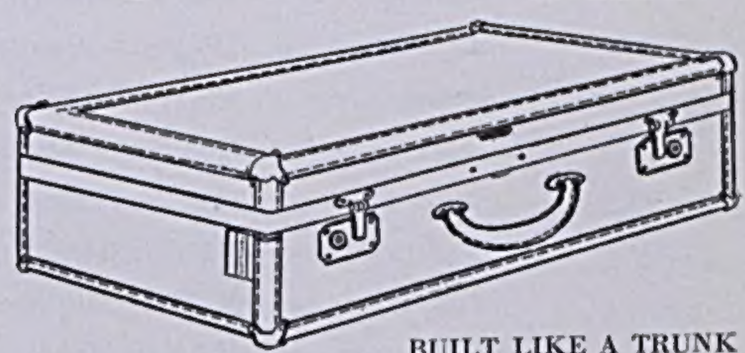


DARK PLAID, PALE RAWHIDE
(Left) Deep train case, glazed duck bound in rawhide, 9" x 14" x 9", #7967 train case, $31.90. Ten additional styles, from $27.55 up. BOYLE.



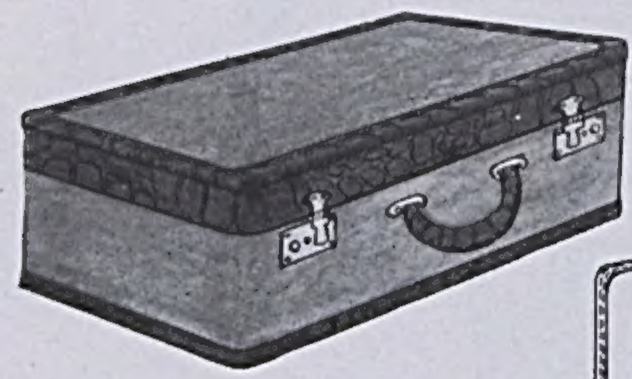
COLOUR NEWS
(Left) Green saddle leather on canvas, brass hardware. Also red, blue, natural, redwood, weathered oak. #56 series. PLATT LUGGAGE.

14" train box	$21.25
18" hat and shoe case	$27.50
21" overnight case	$19.25
22" wardrobe case	$30.25



BUILT LIKE A TRUNK
(Above) "Skywate" natural rawhide, brass Yale locks. HARTMAN.
#LW00 19" week-end case
#LW02 29" Pullman case
#LW04 15" train box
#LW33 26" wardrobe case
Wholesale price not quoted

Travel—first class *(continued)*



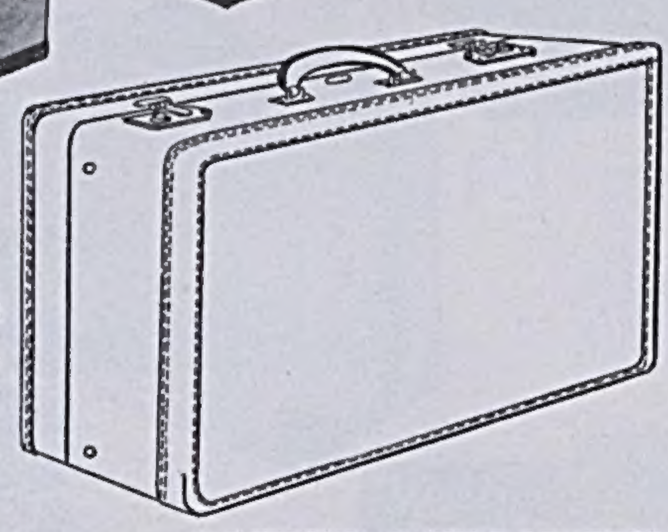
"ALLIGATOR" SATCHEL
(Left) Alligator-grain cowhide satchel, with zipper, double handle. In red, green, brown. $96.00 doz. LOYAL LEATHER.

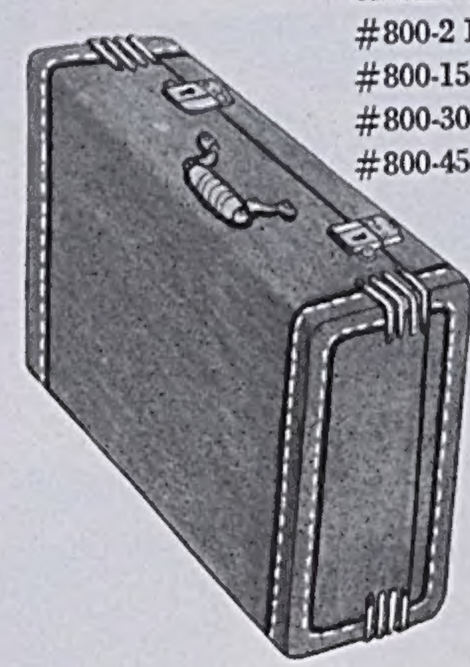
"HONEY-AMBER" RAWHIDE
(Left) Covered and bound with rawhide, chrome grilles, plastic handle. WHEARY.

#800-2 18" overnight case	$26.00
#800-15 26" wardrolette	$51.50
#800-30 18" hat and shoe case	$41.50
#800-45 15" train case	$28.50

BURGUNDY "ALLIGATOR" TRIM
(Above) Water repellent fabric, in brown; alligator-grain cowhide trim. CAVANAUGH.

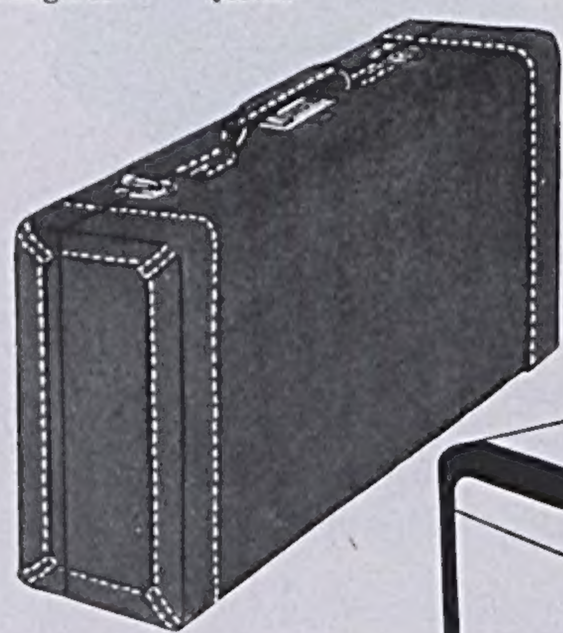
#518 18" overnight case	$15.42
#526 26" Pullman case	$21.89
#531 18" hat and shoe case	$28.75
#591 29" fortnighter	$39.75





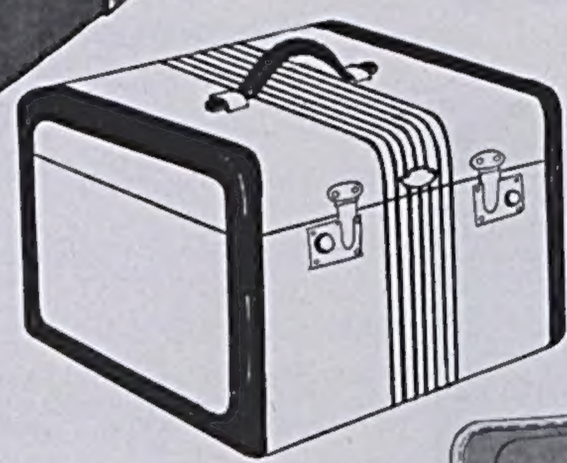
CALIFORNIA SADDLE LEATHER
(Above) Blond cowhide, self-bound. Burgundy rayon lining. AMERICAN LUGGAGE WORKS.

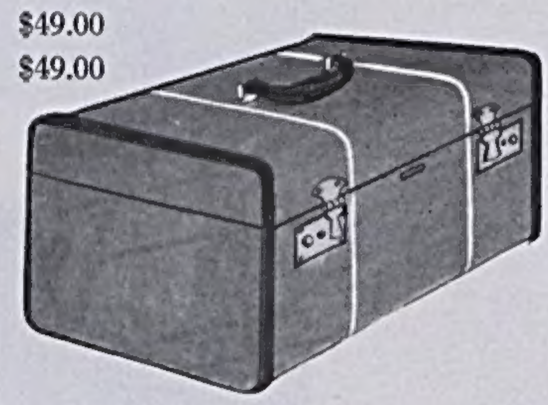
#6200 13" train case	$31.75
#6221 21" week-end case	$31.75
#6221W 21" wardrofold	$49.00
#6224 24" two-suiter	$49.00



SHOCK-RESISTANT EDGING
(Left) Canvas bag, leather-covered edges. In brown, blue, tan or beige. MENDEL DRUCKER.

#T82 13" train case
#6382 18" hat and shoe case
#5682 26" Pullman case
#6682 21" wardrobe case
No wholesale prices quoted



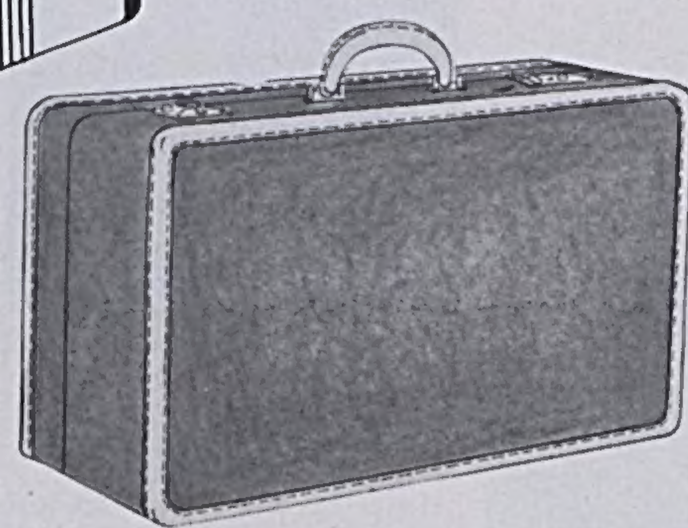


GINGER-COLOURED COWHIDE
(Above) Reddish cowhide, reinforced corners, combination lock, brass hardware. #60 series, DALE.

14" train case
18" overnight case
26" Pullman case
18" hat and shoe box
No wholesale prices quoted

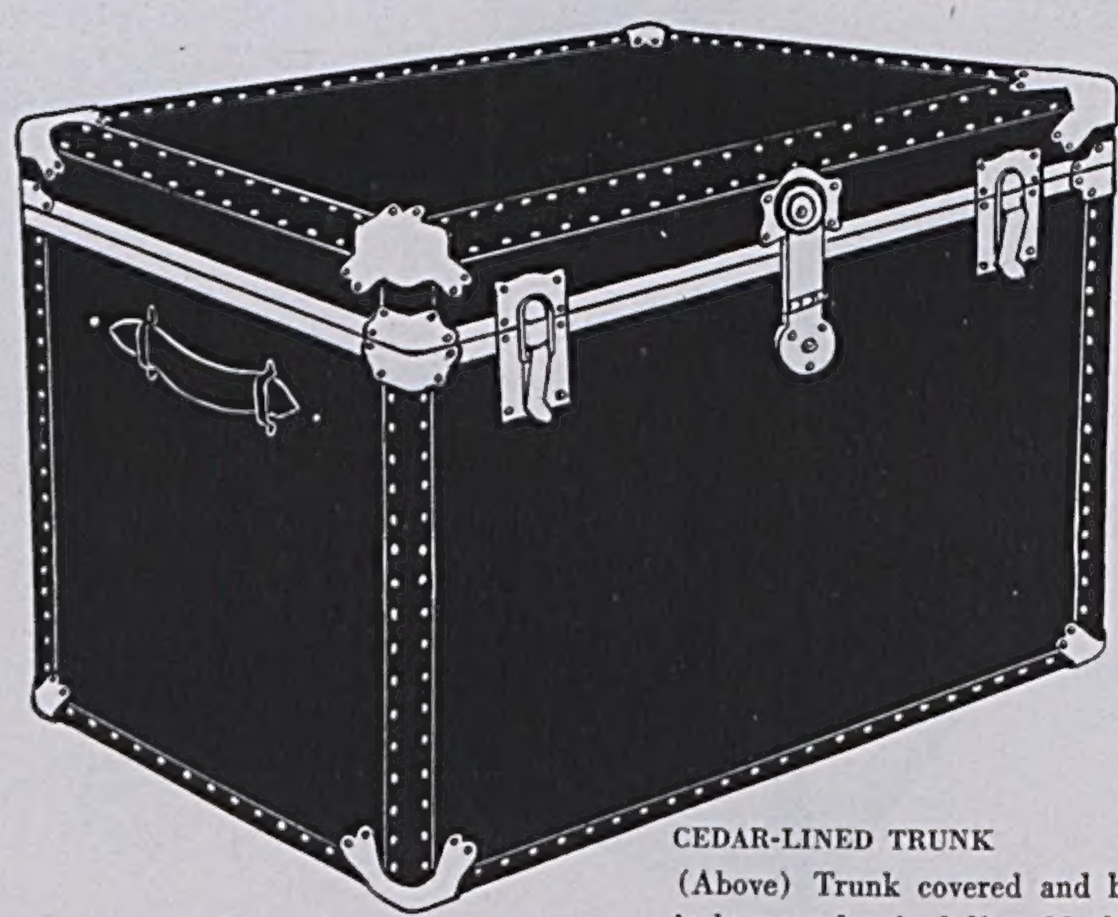
CLASSIC REVIVAL
(Above) Red and yellow striped duck, brass hardware. #The Chief, OSHKOSH LUGGAGE CO.

18" hat and shoe box	$32.85
14" train case	$31.62
26" Pullman case	$37.67
18" overnight case	$27.50



GREYED-BLUE, GREYED-BROWN
(Left) Sharkskin with Gutmann rawhide binding, brass lock, beige lining. SKYWAY.

14" train case	$12.54
21" overnight case	$11.40
24" Pullman case	$14.25
21" wardrobe case	$18.53



CEDAR-LINED TRUNK
(Above) Trunk covered and bound in heavy vulcanized fibre, black with brass hardware. #450, 40" x 22" x 25", $33.00, AMELIA EARHART.

RESOURCE ADDRESSES

AMERICAN LUGGAGE WORKS	*377 Fifth Avenue, N.Y.C.*
BOYLE LEATHER GOODS CO.	*36 East 31st Street, N.Y.C.*
CAVANAUGH	*224 Market Street, Newark, N. J.*
MARK CROSS CO.	*1926 Broadway, N.Y.C.*
DALE LUGGAGE CO.	*719 Fifth Avenue, N.Y.C.*
AMELIA EARHART LUGGAGE	*408 Market Street, Newark, N. J.*
HALLIBURTON	*4724 South Boyle Street, Vernon, Cal.*
HARTMANN CO.	*Hamilton Street, Racine, Wis.*
K. KAUFMANN & CO.	*358 Fifth Avenue, N.Y.C.*
LOYAL LUGGAGE	*29 West 34th Street, N.Y.C.*
MENDEL-DRUCKER INC.	*339 Fifth Avenue, N.Y.C.*
OSHKOSH TRUNKS & LUGGAGE INC.	*10 East 34th Street, N.Y.C.*
PLATT LUGGAGE INC.	*2001 Elston Avenue, Chicago, Ill.*
SKYWAY LUGGAGE CO.	*366 Fifth Avenue, N.Y.C.*
U. S. TRUNK CO.	*1 West 34th Street, N.Y.C.*
WHEARY INC.	*350 Fifth Avenue, N.Y.C.*
WINSHIP CO. INC.	*475 Fifth Avenue, N.Y.C.*

There's a new era in stockings

Stockings are now more than ever a *fashion* accessory, part of the newly-important "look" from the ankle down. They should be worn—and sold—in news-making relationship to a costume, to a shoe. Why not promote a wardrobe of stocking colours—of city/country weights and the new fashion significance of stockings?

IMPORTANT . . .

Incoming: a wardrobe of stocking colours to blend with the costume and/or shoes; sometimes stockings in neutral deep tones that, as we all know, minimize the size of unslim legs.

Outgoing: the idea that any *one* stocking colour can be *the* colour with a wardrobe of clothes for day and evening. Subtlety is the thing, with a wide range of sheer pastels as the special news for wear after five and on.

INGENUITY . . .

Ingenuity is in new and new-again stocking design and construction. Included are details—ankle-flattering, practical or just outright pretty:

pointed heel	pretty and ankle-slimming: best with a pump
lace clocks	dramatic accent for late afternoon: with a pump
sandal foot	complement for "naked" shoes, shell shoes, straps
stretch-top	practical, *vertical* stretch for active wear
lacy construction	run-resistant, of course, and a dull finish

STRESS . . .

fashion coordination of ready-to-wear, shoe and stocking departments in sales training, displays, advertising and selling

customer education as to what effects are to be gained by the new stockings

displays of stockings in colours to complement costume fabrics, samples of shoes

a wardrobe of colours for basic costume colours—perhaps black, brown, navy, beige

a wardrobe of weights for city A.M., city P.M. and country day and night

sales of colour on forms or over the hand—many's the customer surprised to find a stocking *on* is a different colour entirely from the same stocking in the box

Key stocking colour to shoe and/or costume colour in displays, in selling, in advertising.

DAYTIME COSTUME COLOUR	SHOE COLOUR	STOCKING COLOUR
grey	green	greyed green, medium taupes, flat beige
beige	beige	flat beige
navy	navy	taupe, pale smoke, flat beige, sheer navy
navy	green	neutral taupes
black	black	medium taupes, pale smoke, beige
white	white	neutral beige, pale flat beige
dark green	dark green	greyed green, taupe or beige
pink or other pastels	pink or other pastels	neutral beige
white background prints	black patent	medium beige, usually

Evening shades include soft pastels to blend with either shoe or costume...and of course sheerer qualities of the stocking colours indicated above.

To sell fashion, quote VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

RELEASE DATE: March 17 East, March 22 West of the Mississippi

. . . to sell adult fashions

VOGUE SAYS: "Fashion is with the adult woman this year"
VOGUE SAYS: "Adult, becoming: lance-slim suit-dress"
VOGUE SAYS: "Off the shoulder line: alluring, adult"
VOGUE SAYS: "Welcome return: the ensemble"
VOGUE SAYS: "Adult, becoming: pearls, pearls"
VOGUE SAYS: "With grey hair wear leaf green"
VOGUE SAYS: "With white hair: strong, clear shades"
VOGUE SAYS: "Steel grey hair: foil for blues"

. . . to sell print dresses

VOGUE SAYS: "New print: fruit-cordial colours"
VOGUE SAYS: "Rampant print: simple cut"
VOGUE SAYS: "Spring print: Roman candle colours"
VOGUE SAYS: "Spring print: high colours, mute ground"
VOGUE SAYS: "New evening print: bright, sequin-shot"
VOGUE SAYS: "Spring print: bare for dances"

. . . to sell young print dresses

VOGUE SAYS: "Young print, young price"
VOGUE SAYS: "Young precision print with party lines"
VOGUE SAYS: "Young cravat print: town and travel"
VOGUE SAYS: "Bright young print: all day, late day"
VOGUE SAYS: "Tidy young print: geometric pattern"
VOGUE SAYS: "New young print: mineral tones"
VOGUE SAYS: "Young print: jewel colours on silk"
VOGUE SAYS: "Young print: frosting cool"
VOGUE SAYS: "Young print: cotton-in-town"

. . . to sell accessories for prints

VOGUE SAYS: "Wear a cartwheel hat with any print"
VOGUE SAYS: "With a print: a shoe with a simple shape"
VOGUE SAYS: "Wear pearls with a print"

. . . to sell small-woman clothes

VOGUE SAYS: "A miniature peplum for a small figure"
VOGUE SAYS: "Small figure: shaped jacket"
VOGUE SAYS: "Small figure: wool dress, stole to scale"
VOGUE SAYS: "Small and smart: Shantung suit"

. . . to sell foundations, lingerie, nightdresses

VOGUE SAYS: "New foundation for gentle waistline restraint"
VOGUE SAYS: "A chemise: to complete a petticoat"
VOGUE SAYS: "Slips have a petticoat influence"
VOGUE SAYS: "Sleeping capsule: brief little coat"
VOGUE SAYS: "Sleeping coat: frothy as a bedjacket"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "ADULT FLATTERY: THE GENTLE SILHOUETTE"
☐ window cards ☐ floor cards

VOGUE SAYS: "ADULT, BECOMING: SHADOWY BLACK AFTER FIVE"
☐ window cards ☐ floor cards

VOGUE SAYS: "TRIMMED-DOWN DRESS, POINTED-UP PRINT"
☐ window cards ☐ floor cards

VOGUE SAYS: "PRINTS ARE FOR EVERY HOUR, EVERY PLACE"
☐ window cards ☐ floor cards

VOGUE SAYS: "YOUNG PRINT: YARDS OF SKIRT"
☐ window cards ☐ floor cards

VOGUE SAYS: "GREEN-GARDEN LOOK: FLOWERED TOQUE WITH A PRINT"
☐ window cards ☐ counter cards

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Vogue
March 15th, 1948

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Vol. 111, No. 5
Whole No. 1805

always the sculptor, Anthony Blotta . .

and even when the medium is pure silk shantung,

the effect is pure shape

Bonwit Teller

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BOSTON
PALM BEACH

modeled against our new decor . . fitting background for beautiful clothes

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Young-Timers
Fourth Floor
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NEW YORK 19 NY

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I. Magnin & Co.
San Francisco

Vogue—Horst Studios

Jo Copeland of Pattullo

casts a mist of grey net over taffeta...

sashes it with velvet...captures gentle femininity

for serene

summer

evenings

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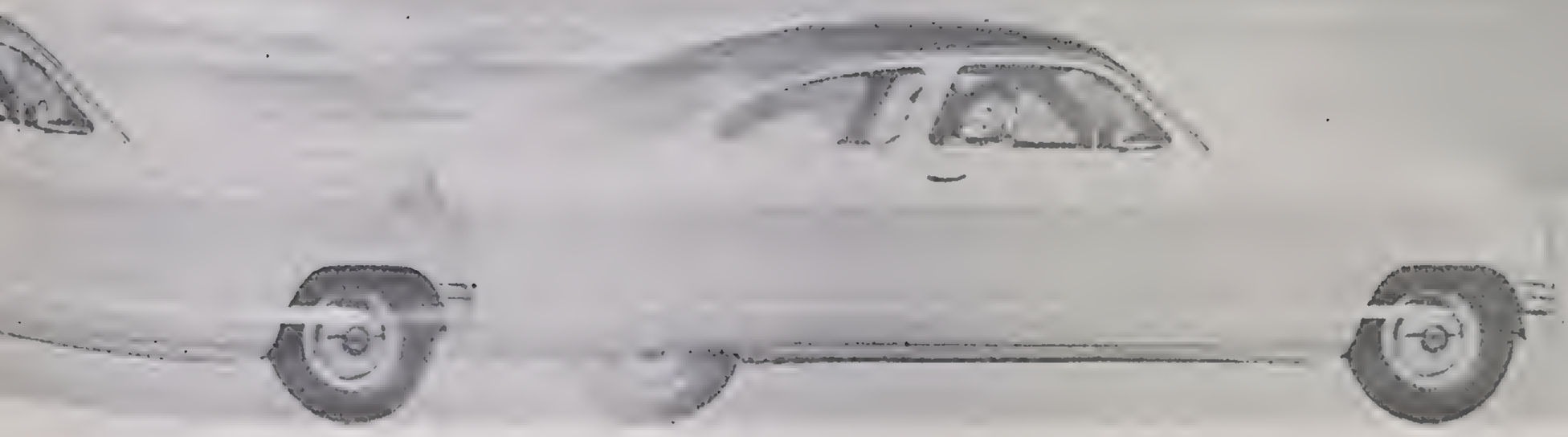

BEAUTY OF LINE

Detroit puts Beauty in Motion...Hudson's Beauty in Fashion. Irene believes the slim straight outline looks new again...but adds to her blazer-striped suit a hip-accenting yoke in sulphur yellow, which also faces the lapels and cuffs. From our Woodward Shops.

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The cats the Egyptians worshipped have dried into the dust but the priceless diamonds the Pharoahs hung around their necks shine with a timeless fire across the years.

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"Spring Bouquet" Colors—floral loveliness in Artcraft's freshly-hatched stocking shades... Bluebell, Dahlia, Poppy, Lotus, Heather and Indigo... truly a *bouquet* from which to pick your favorite color... to match or complement your Easter ensemble... in the gauge, denier and length you prefer.

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Left and opposite: →
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ON THE PLAZA • NEW YORK 19

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as we see it

Adrian plays straight drama with a cape costume, sharpened by the color of woven inset stripes for an ensemble in three parts.

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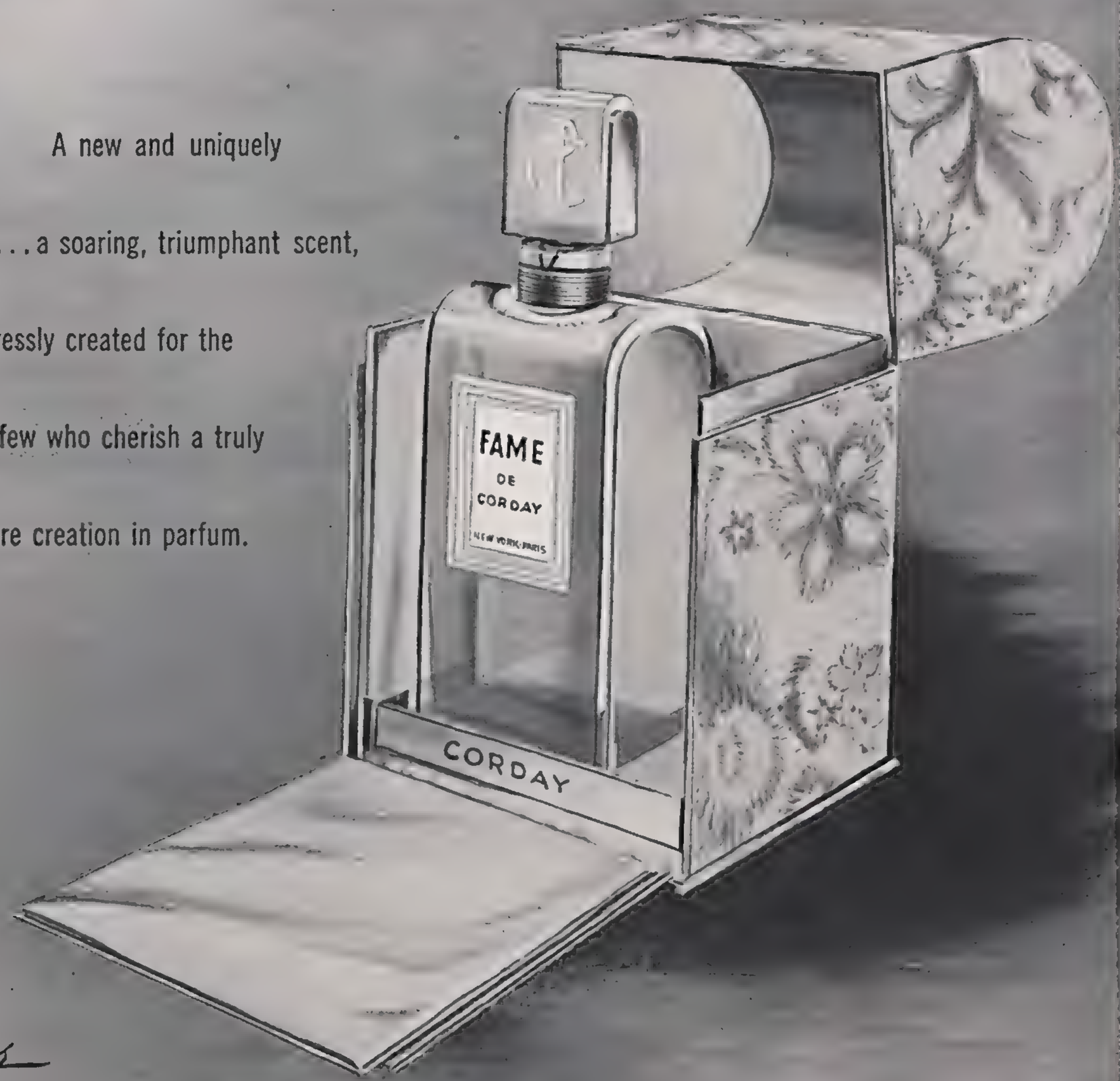

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To add that last touch of elegance
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They're softly warm, impeccably
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tones that lend your costume
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petal soft suede in rich tones

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And you're the starring player...
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because your legs are glorified
in Flatternits of du Pont Nylon yarn.
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MAKE THE MIRROR TEST:
With only one stocking on, let your mirror prove the extra glamour hosiery gives your legs! Slenderizes, moulds and flatters.
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there's nothing like lovely, long-wearing
Martex towels for the touch of luxury that beautifies any
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BIRD'S EYE VIEW

OF THE NEW LENGTH

Juliana

BALLERINA

HOUSECOAT

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assuring the long, lithe silhouette. This superb two-way stretch

with the weight of an eyelash, the control of a loving disciplinarian. About $25

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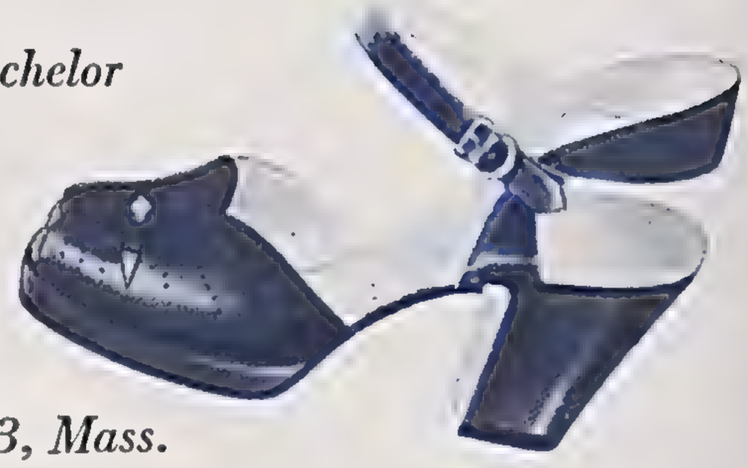

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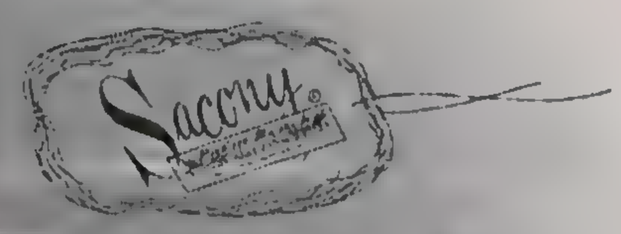

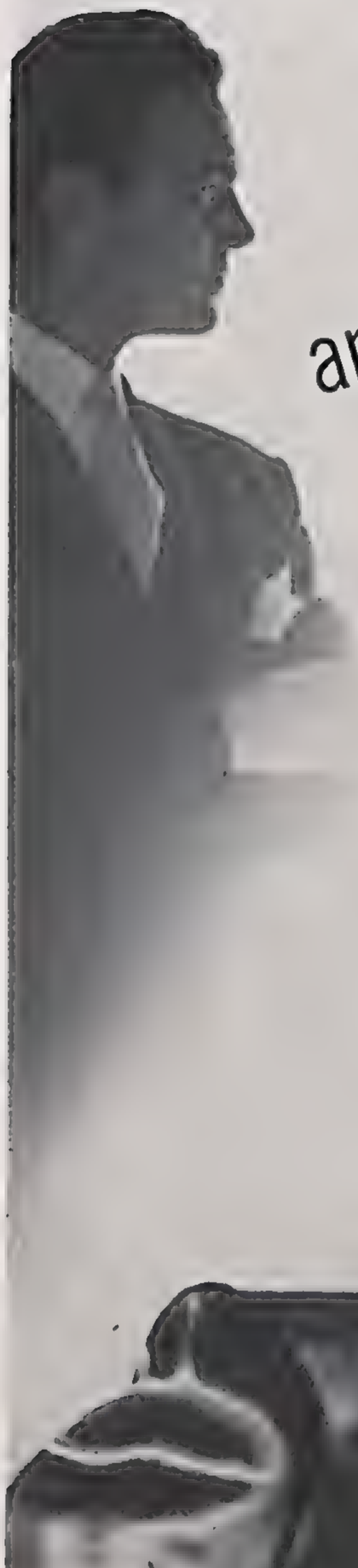

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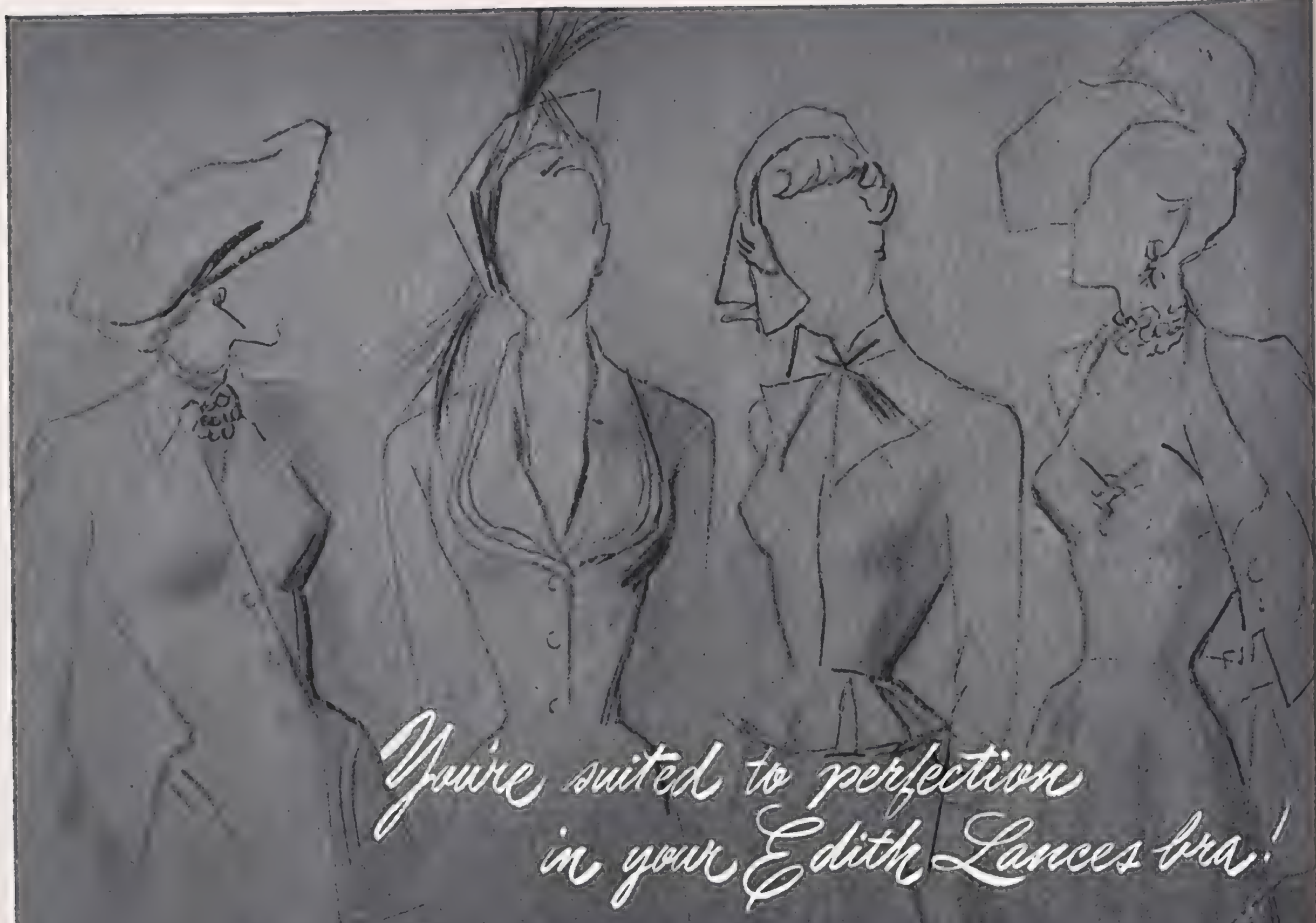

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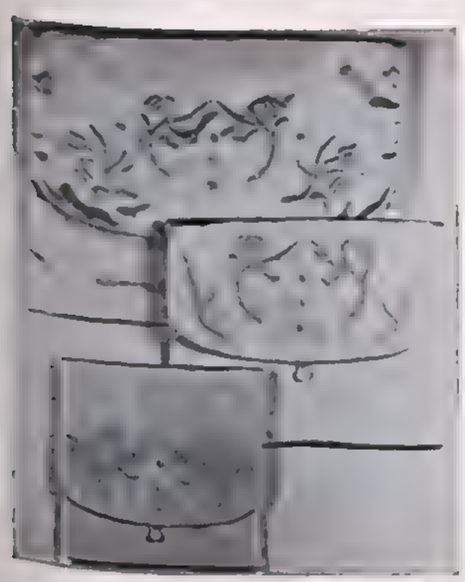
Hound

. . . in the spring



ENVELOPES of rayon satin; lingerie caches hand quilted in flower designs. There are three in the set—from large to little—each made for travelling or staying at home. Pink, blue, white; pink or blue border. The price (a good one) is $9 at Edith Chapman, 168 East 33rd Street.

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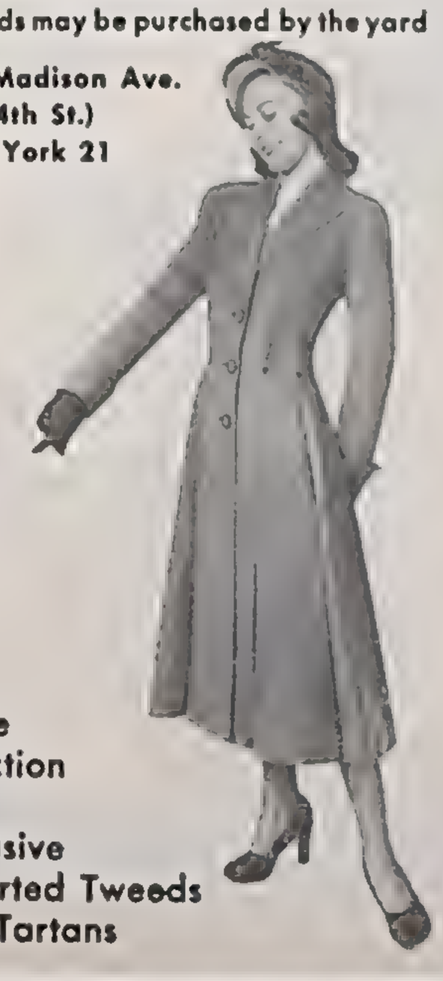

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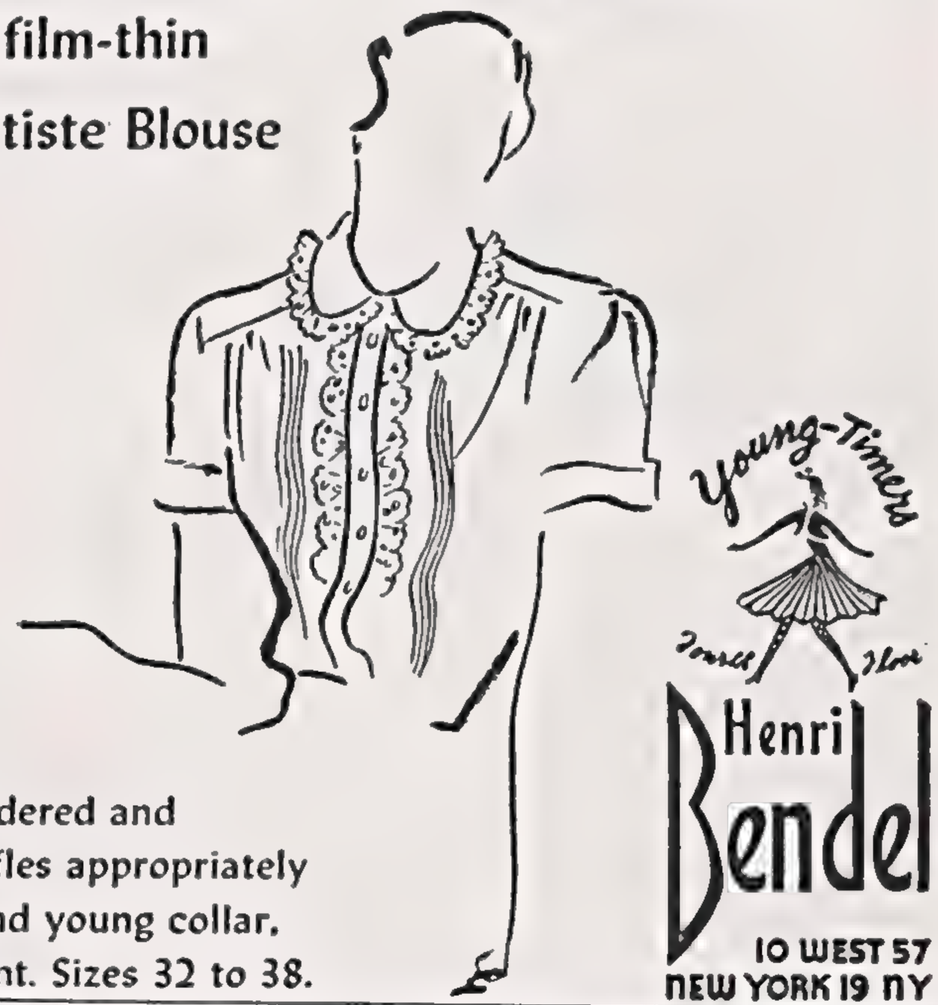

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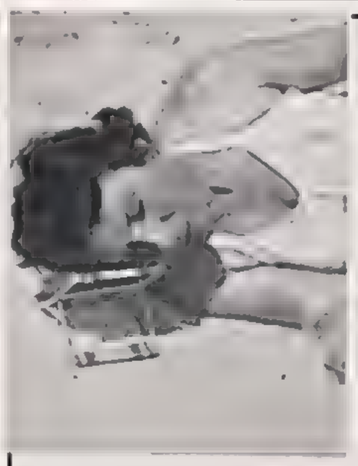

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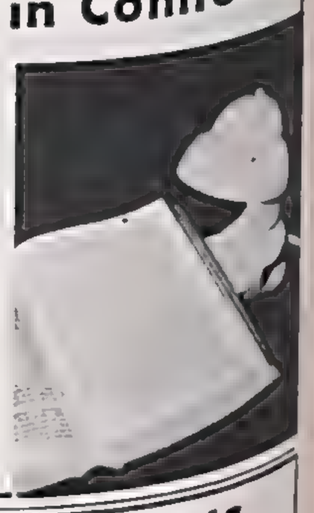

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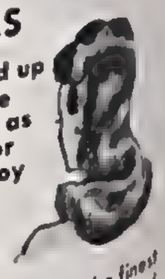

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Hound

. . . in the spring

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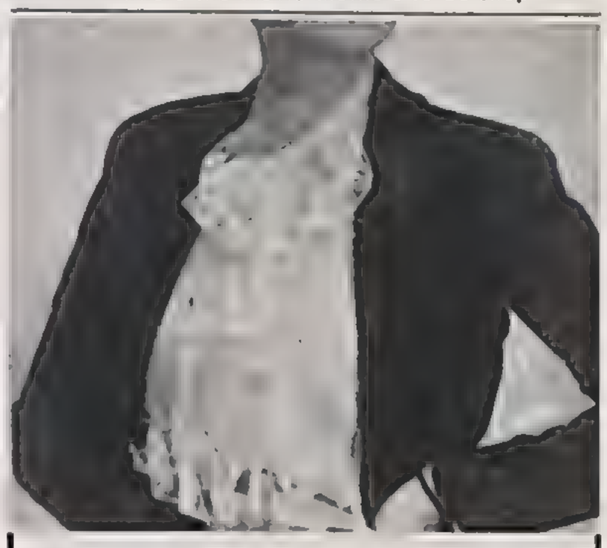

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VOGUE

incorporating Vanity Fair

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and bell-bottom skirt
to wear from now on
whenever it's important
to look wonderful...in
American Woolen Co.
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sizes 10 to 20
marvelous values
at most stores
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This precious Lenthéric fragrance may also be yours in Bouquet Lenthéric, Bath Essentials, and Sachet.

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VOGUE'S

CECIL BEATON

COVER: *an adult and becoming approach to fashion. A gentle colouring—grey hair, fawn-brown eyes—becomes the key to what to wear; in this case, a run of greys from hat to suit, the pure soft pink of a lipstick. Felt toque, by Tatiana du Plessix. Cultured pearls by Imperial. Both at Saks Fifth Ave. Lucien Lelong's "Dianthus" lipstick.*

EYE VIEW

of

the new majority

There are more women than men in the U.S.A....for the first time since the first colonists set foot on these shores. For the first time since the U.S. census takers went to work, we know that there are more women over forty-five than there are men over forty-five. No more is America a land of youth with a frontier society of extra men and scarce women. The women are the extras now.

This New Majority is a group of women with money, authority, and experience in living. They can set the fashions in clothes, in manners, in beauty, and in ideas. They can elect the President, since there are over 800,000 more potential women voters than men. They can decide for or against world participation by our country. They can determine whether the U.N.'s plea for the world's children should go unheard. They can decide, no longer by indirection but directly and quickly, whether we shall have good or bad schools, with enough good teachers—well paid. They can determine whether the government shall continue to spend more money for animal health than for human health; more money for plant research than for the combined research on cancer and heart. They can decide, and there is a crying need for decision.

But to become a desirable new majority, they should realize that power in its best sense is responsibility; that only the well informed can make intelligent decisions; that released energies should be spent on country and world as well as on their homes. Above all, they should make use of their greatest asset ...wisdom. For there are enough of them to swing our future. If events swing the wrong way, the New Majority can know that they have swung it...by wrong action or by inaction. One can be as deadly as the other.

Paris new direction: towards the back.

Drawn back in a double-apron, crinolined to line—the back interest skirt which sweeps through Dior's collection. Here, pointed up by half-fabric opera pumps from Perugia.

Back view of Dior's "Cocotte." Altman; I. Magnin

PARIS
SPRING COLLECTIONS

A straight, narrowish front with a rush of fulness at the back—this is the newest line in the Paris collections, but not the only line. In every house there is a continuance of the full, longer skirt. In every house, design is based on the accepted ideal figure line; reiterated waist, rounded hips, natural shoulders. And in almost every house there are two approaches to fashion—clothes which could belong to no period but our own; and gentle romantic fashions which learned their way from Impressionist painters, or from the high-waisted clothes of the Second Empire.

"Made to please and not to startle" is the theme that runs through all the collections. It is hard to think of anyone wearing the Impressionist clothes and pausing to light a cigarette on the street. Even the "1948 period" designs based upon a sharp shaft of body with back-jutting short jacket...even these have discovered that it is also modern to look gentle and pretty and as unlike a man as possible.

And punctuating the collections, like little exclamation points of pleasure, are the small details, the glancing ideas that give colour and ambiance to a costume—to a collection—to a spring. A hemstitched frill on the high neck of a wool dress. A single rose in the bodice. Elongated opera pumps. Bangs shining uncurled. Starched white dickies. Choux, bustles, back drapery; necklaces following the line of the décolletage. Long-sleeved shirtwaist dresses, worn with a feather boa. Stoles afternoon, evening. Mauve with pale bronze. (*More—on page 174.*)

Back interest framed

in a crinolined jacket,

flying back

above a stiletto skirt.

The look of motion—caught, and held, by crinoline—in Dior's "Adventure." Jacket, in black and white checked wool with a round-eyed Peter Pan collar; cuffs cut in a complete circle. The dress beneath, plastered straight against the body's lines. At Altman; I. Magnin. The hat stemming from Dior's last great hat-success is now less tilted, now bigger.

Colour from Paris—

two approaches:

sharp, clear tones;

melting sub-tints.

Top, left: Back-jutting short coat in orange wool, cutting diagonally across the straight black line of skirt. Typical at Schiaparelli. *Top, right:* Dior's flyaway red linen coat over black wool dress. *Below, left:* Black wool coat over almond green. Push-up sleeves of the coat level with Empire waistline of the dress. Balenciaga. *Below, right:* From Piguet—a depth of gray velveteen in a late-day redingote. The breath-taking waist bells out to a wide-flung hem.

Left, above: The coat-line at Jacques Fath. A cone made in black wool, cut to a length which clears—by an inch—a rim of the dress below. *Left, below:* Black-lapelled jacket for a yellow wool suit. Molyneux. *Right, above:* Made in widening sections of lilac wool, a sleeve-laden coat from Mad Carpentier. Balancing wingspread, the hat from Albouy. *Right, below:* Loose, almost cape-shaped jacket in navy-blue wool. A slender *second* line is implied by two shafts of Burgundy. At Balmain.

Coats dipped bodily in colour; or black compared with colour.

COFFIN

Coming, the jacket is semi-short, single-breasted. Going, it's wind-swept, much longer. Schiaparelli's "34," in black wool, worn with a charcoal wool pencil dress. Lord & Taylor; I. Magnin. Sherbet orange organdie hat, brim turned up in back.

Back interest caught in a pointed jacket jutting out above a straight skirt-line.

Empire lines: in a pleated dress; a greatcoat with flat-front yoke.

Balenciaga's thin black wool dress, knife-pleated from a high, Empire yoke, nipped a telling fraction above the natural waistline. Empire excerpts: the bosom bouquet, the small black bicorne, the long single strand necklace. The dress, at I. Magnin.

Balenciaga's Empire great-coat; toast-coloured tweed, caped—capacious, the flat waist yoke curved high to a single big button. Lord & Taylor; Filene's; I. Magnin.

Off-shoulder evening coat—one of the many gentle themes drawn from the Impressionists by the French couture.

Lucien Lelong adapts the low-dropped shoulder, the drama of massed white, dear to Impressionist painters, for one of the memorable silhouettes of the spring collections. Oyster white faille evening coat, stiff, sumptuous, the marten collar worn away from the neck.

Off-the-shoulder rhinestone necklace; deep oval fall of pearls; both echoing the necklines.

Above: Schiaparelli's tinted, square-cut rhinestones, worn away from the neck with off-shoulder dresses.

Left: Piguet; pearl choker, a free-falling strand, tracing the neckline, caught by a chatelaine.

Fashions from the Impressionist painters: flat front, full back silhouette, bangs, bonnets, sailors.

Schiaparelli's Impressionist fashions—marked by docile shoulders, pliant little waists, skirts hitched back from flat fronts, below-the-elbow sleeves. *Left:* Black wool dress, back-gathered; white collar, cuffs. White organdie sailor. *Right:* Navy-blue wool suit, the skirt drawn back and lifting over an embroidered petticoat. Peak-brim bonnet.

COFFIN

Subject for Renoir—

the basque-bodice dress,

the ruching and the rose,

the short-back bonnet,

shadowing bangs.

Molyneux in a Renoir mood; navy-blue wool dress, the skirt, tiered fullness, the bodice close buttoned; lingerie ruching, a pink neck ribbon, a rose. At Blum's Vogue; I. Magnin. Peak-brim bonnet. From I. Magnin.

Left: Wide-at-the-shoulder yoke of white piqué, on Lucien Lelong's wide-at-the-hem dress, of black and white checked wool.

Dickey dresses, with starch-white yokes; straight, shining bangs.

Left: Deep oval décolletage, filled in with a white dickey, on Desses' soft-skirted dress with deep-tuck apron front.

COFFIN

Grey flannel suit,

white dickey blouse,

mustard Manet bowler

...and bangs again.

Piguet's strict-line grey flannel suit, a mustard linen blouse with its own white linen dickey. The bowler, mustard brown, tightly veiled, is worn straight on the head—over bangs.

Back interest
for day, for evening;
the bustle, the ruffle,
the chou.

Above: Dior's zigzag skirt, navy-blue faille, pulled back from a flat front, the bustle, the fishtail, crinolined. The bodice, navy-blue velvet.
Left: A taffeta chou, back interest on the tube skirt of a navy-blue woollen peplum suit, by Jacques Fath. J. W. Robinson; Marshall Field.

Above: Balmain's black jersey evening cardigan, belted with calf, over a halter-neck white chiffon, shirred evening dress. Altman; I. Magnin. *Left:* Lucien Lelong's informal dinner dress, moulding black chiffon, crisping into pleats below the waistline. Henri Bendel; J. W. Robinson.

Evening chiffons pleated, shirred, black or white, moulded or belted.

Gorna Village, a new government experiment in housing which adapts the architectural style of Egypt's timeless, beautiful mud-brick houses to the necessities of life now, will house nine thousand people. It is a village of peace, with inside gardens and playgrounds.

E G Y P T

Dr. Abdel Alim Ashour, head of the Royal Egyptian Agricultural Society's stud farm; its one hundred and fifty magnificent Arabians are improving the strain of Egypt's horses. The seventeen-year-old stallion *(above)* is Shaloun, one of the finest Arabians in the world.

SIX PAGES OF THE OLD, AND THE OLD MADE MODERN; AND NINE MEN, IMPORTANT IN EGYPTIAN LIFE NOW. PHOTOGRAPHED BY VOGUE'S CONSTANTIN JOFFÉ.

AN OLD FOLK FESTIVAL AFTER THE RICH MELON HARVEST WHEN THE MEN SWAY IN RHYTHM, BODIES TWISTING, FEET MOTIONLESS

At this festival, on a 500-acre plantation, were six hundred workers with their families. While they ate barbecued sheep, and danced to monotonous flutes, the owner, through a loud speaker, recited passages from the Koran.

MAHMOUD NOKRASHY PASHA, Prime Minister since 1945, and formerly an authority on education, stands for modernization.

MAHMOUD TEYMOUR, one of the country's best-known writers; a poet and a student of psychoanalysis, he has lived among the peasants, writes about their problems.

ALEXANDER STOPPELAËRE, in charge of the restoration of all Egyptian tomb paintings. His is the first system successfully to preserve the paint's original quality; its clarity.

EL SHEIKH ABDEL RAHMAN HASSAN, vice-rector of the great Moslem University, Al Azhar, in Cairo, is also a powerful leader in, and vice-president of Cairo's higher religious courts.

A NEW ROAD, ONE OF MANY, STRAIGHT AND THREE-LANED; A SIGN OF THE SPURT TO MODERN WAYS IN INDUSTRY, IN GOVERNMENT

JOFFÉ

In the distance, modern buildings flank this modern road, built, during the war, by the Egyptian government in consultation with the British military authorities for quick troop and supply transportation.

ANTOUN GEMAYEL PASHA,
editor of the important newspaper, *The Times of Egypt*, said: "Colonization is an art which teaches to the colonized how to get rid of the colonizer."

LOTFY SAYED PASHA
is one of the greatest Egyptian philosophers. Famous for his translations of Plato and Aristotle, he has an influence throughout Egyptian thought.

HAFEZ AFIFI PASHA,
head of the vast Misr Bank and its industries, was a children's doctor, an Ambassador to England; gives his factories modern housing, hospitals.

AMBA YSUB,
the Copt Patriarch, is the spiritual leader of the Coptic Christians, a religious minority in Egypt.

A portrait of Egypt with symbols—the Nile, which has made the country's fertility; the farmers, in their usual long robes, *galabiyas;* cotton and wheat are their crops.

THE SPIRITED SAILS OF FISHING AND PLEASURE BOATS ON THE NILE; TWO FARMERS ON A COUNTRY DIRT ROAD

JOFFÉ

"Fishing and fowling in the marshes"—a delicate, precise and enchanting detail of a mural showing, scholars believe, the hope for these pleasures in after life, held by Menna, a scribe who lived about 1420 B.C.

DETAIL FROM ONE OF THE MASTERPIECES OF EGYPTIAN WALL PAINTING IN THE TOMB OF MENNA AT THEBES

MRS. EDWARD F. HUTTON AND HER DAUGHTER, MRS. EDWARD PATTERSON

HIGH TEA AT MRS. DUMAINE'S

She hitched many young people's wagons to a star, sometimes in spite of themselves

BY ROBERT HILLYER

LATE one October afternoon as I walked down Chestnut Street in Boston on my way to Mrs. Dumaine's, I saw a large, familiar object dangling from a block and tackle outside the window of her studio apartment. At the curb stood a van. "Mrs. Dumaine's grand piano must be on the move again," I thought. Whenever the old lady was solvent, which was not often, the first thing she did was to call up the piano company and rent the Steinway grand that had become known as hers. Whenever she was out of funds the instrument had to go back to the warehouse. Her friends were used to seeing it on its way up or down.

Having been out of town for two months, I was not sure this time whether the piano was ascending or descending. Presently, as I stood there watching, I was disheartened as, with creaking of tackle and admonitions of movers, the Steinway slowly started its downward journey.

It would have been not only useless but offensive for me to try to rush in and retrieve the situation. I knew that Mrs. Dumaine's Southern pride still flourished even in the mercantile atmosphere of Boston. Besides, I doubt if at that time I was in any position to help. Few of Mrs. Dumaine's friends would have been. Her collection of young writers and painters and musicians did not include any plutocrats. We were all very young and very budgeted. Nor were all her friends working in the arts. A good many who came regularly to her "high teas" had no pretentions to anything more than the immediate need for a meal.

Everyone at Mrs. Dumaine's was exciting—a new discovery or an old acquaintance in a new light. The thrill the old lady felt in the presence of fellow beings waiting to be fed went through the whole company like a palpable shock. At her house we were all enchanted with each other.

After the movers had brought down the piano and stowed it in the van, I rang the bell at number 94 and climbed upstairs to the top story. The door of Mrs. Dumaine's apartment stood ajar. When I knocked she called out from a back room in her soft Charleston voice, "Come in, whoever you are, I'll be back in a minute."

"It's Robert," I said.

"Which Robert?"

"Robert Hillyer."

"Oh, oh, you're back again at last! I can't wait to see you. You'll have to excuse me if I look like the Witch of Endor."

As she hurried into the room, I felt as if I were the one person in the world she had been waiting for. She took both my hands in hers and looked me over carefully. I might have been a fragile object that had been dropped on the floor.

"Welcome home from New York!" she said at last, and kissed my cheek. She might have been welcoming me home from the Australian bush. It would be unfair to describe her dishevelled appearance as she darted out to greet me, for her entrance at that moment was a sacrifice of her cherished decorum. Mrs. Dumaine was a model of careful—though somewhat dowdy—grooming. Her clothes were old-fashioned. She wore grey or maroon silks with a touch of lace here and there, and around her plump throat a black velvet ribbon with an oval Italian mosaic at the front. Her hair, iron grey, she wore in a pyramid capped with a topknot. Her nose was thin and high bridged, her chin small and receding. She looked like Queen Victoria.

Poor as she was, it seems odd to call her circumstances reduced, for she gave sumptuously in the delicious banquets from four till twelve that she called her "high teas," and spiritually she left a shining mark on many who to this day are still going ahead so fast they do not look back very often.

As the autumn dusk drew in, Mrs. Dumaine lighted candles set in sconces which, with a few portraits and pieces of mahogany, were the salvage from her ample past. The studio was large and seemed even larger in the flickering light. It was not neat, for in the morning she allowed young painters who could not afford their own studios to work there, and their easels, paints, and canvases were pushed back along the walls.

"Now let's sit down before the rest come," she said, "and you tell me all about New York."

I gave a brief account of my doings in the mysterious city, but she wanted to know what New York had thought of *me*.

"They must have adored you, Robert," she said with conviction. "And your poems—where did you read and how did they go?"

I think she had a vision of the entire population hanging on the words of my latest sonnet. I *(Continued on page 171)*

Opposite page: The candescent, clear good looks of Mrs. Hutton and her daughter are unmistakable, repeated. They are photographed here in dresses of gold-and-gossamer Indian saris over taffeta hooped petticoats, made for them by Mainbocher. Mrs. Hutton is one of the directors of the Maternity Center Association, Chairman of the newly formed Women's Board of the New York Cancer Committee. Mrs. Patterson was formerly Miss Joan Metzger.

WORKING FOR PEACE

The Marshall Plan

Q. What is it?

A. It is a plan to make western Europe self-supporting by June 30th, 1952. The Marshall Plan or, as it is now officially called, the European Recovery Program (E.R.P.) is *not* just more relief. It is designed to spark the *permanent* reconstruction of production, agriculture, distribution, and trade of sixteen nations: Austria, Belgium, Denmark, France, Great Britain, Greece, Iceland, Ireland, Italy, Luxembourg, The Netherlands, Norway, Portugal, Sweden, Switzerland, and Turkey.

In return, the sixteen European nations have pledged to work jointly toward higher production goals, to balance budgets, stabilize currency, to construct projects, such as hydro-electric plants, without regard to national boundaries, to work for reduction of trade and man-power barriers, and for eventual customs unions. (Right here are some of the first steps toward the goal of the United World Federalists.) Because specific aid will be granted on a yearly basis, we will have the right and power to stop aid to any one country if there is evidence that previous aid has not been used effectively. Switzerland, Portugal, and Turkey will pay cash for the goods they receive; Sweden, Iceland, and Norway are getting goods as loans; the remaining ten countries will get part loans, part grants—in all cases, however, it will be in *goods*, not in cash.

Q. What will it cost?

A. Fifteen to twenty billion dollars, spent over four and one quarter years; of which $5.3 billions is to cover expenses of the first twelve months. No definite sums have been requested for subsequent years, only an authorization for Congress to provide the amounts as it decides they are necessary. *(Continued on page 189)*

United World Federalists

Q. What do they stand for?

A. A world federal government "with authority to enact and enforce world law adequate to maintain peace." Under such a system the responsibility for each country's security would be turned over to a world authority. This does not mean premature American disarmament as an example to the rest of the world, but world disarmament following the formation of a *federal world government.*

Q. How would it function?

A. In internal affairs, each nation would remain fully self-governing with a right to its own domestic, political, economic, social, and religious thinking. The federal world government would control world affairs only, for which it would have its own laws, courts, taxation, legislative agencies, and strong police inspection force.

The job of the international police force primarily would be rooting out the beginnings of illicit atomic or bacteriological laboratories (the way our present police force arrests a man caught with a gun but without a permit to carry one). The international police would arrest everyone connected with the project; the guilty individual or individuals, whether private citizens or government officials, would be tried before a world court and sentenced. Instead of applying sanctions against nations—a step taken too late if peace is to be maintained—the federal world government would bind by law each citizen to peace.

Q. What about bases and colonies?

A. Individual nations could not keep control of strategic straits, canals and bases—the Panama Canal, Gibraltar, the Dardanelles, *(Continued on page 190)*

United Nations

Q. What is U.N.?

A. A world organization for peace, representing approximately two billion people in fifty-seven countries. Its aims and subsidiary aims are international cooperation in solving political, economic, social, cultural, and humanitarian problems, "without distinction as to race, sex, language, or religion." All member states are sovereign and equal, all are pledged to settle disputes by peaceful means. No member is to use or threaten force against the territory or political independence of any state. All are pledged to give every assistance to U.N. if and when it takes action and, by the same token, not to aid or encourage a state against which it is taking action.

Q. What relation is there between United Nations, the Marshall Plan, United World Federalists?

A. The potential meshing of interests is vast as all three are working for peace. The Marshall Plan has used facts independently prepared by U.N. committees in its preliminary fact-finding, will probably use some U.N. committee facilities in its future operation. (These facilities are available at all times to any member nation.) As the strength of U.N. must depend on the strength of its fifty-seven members, the Marshall Plan, by backing the economic recovery of western Europe, is in fact strengthening the spine of many U.N. member nations.

The relation between United Nations and the United World Federalists might conceivably become even closer as the latter could be an outgrowth of the former. In other words, United Nations, which today is primarily a world forum, is the logical foundation upon which to build a world government. *(Continued on page 192)*

OPPOSITE PAGE: Mrs. Vincent Astor has a serene, lovely, *quattrocento* face which is continually being surprised by her smiling animation. She is a responsive, serious worker, now particularly interested in the Sydenham Institution Fellowship, which is driving to promote interracial cooperation and to enlarge Sydenham Hospital. Mrs. Astor is a member of the Hospital's board. She is photographed in a Mainbocher suit of the order that she considers her uniform: close-collared, dark, sub-stated.

CECIL BEATON

MRS. VINCENT ASTOR

GEORGE PLATT LYNES

Suit statement, re: jackets

Re: jackets. There are two this spring. First—in number, certainly—the soft jacket that stops short at the waist or goes on to two inches of peplum. Second—less often seen, but universally becoming—the strict jacket that rounds *over* the hips.

Above. Line drawing: photographed. Hip-rounding jacket and its corollary, a plumb-line skirt. Made with a second shoulder, cuffed, notched; stamped "Adrian" in its tailoring. Grey wool suit; Gunther; Stewart's; Hudson's; Frost Bros.

Opposite page. The other side of spring—the small, soft jacket. Made in red tweed with zigzag buttons, an Edwardian detail of braid. Its corollaries: white batiste and lace shirt, the moderately full skirt. Made to order by Sophie of Saks Fifth Avenue.

Eric

Scheming Woman

BY EVELYN CLARK EMMET

She's lovely to look at and—rare in a pretty woman—she's impeccably smart. She leads a productive life, surrounded by stimulating people. She is an acknowledged magnet to men, and she is fifty-eight years old.

Love, friends, work...these are her ingredients for the successful life, and, she feels, as essential at eighty as at eighteen; so she schemes to have them all. First is love. She is a widow, and because she loved her husband she is looking no further now. But she does enjoy male companionship, and does *not* underestimate that lady-tonic, masculine admiration. She can not understand why most women give up so young, right in their fifties. Maybe those are the women who never liked men anyway, and who use age as their final excuse. Yet she finds too many, even the happily married ones, resorting to bossiness, or mediocrity; dressing like spinsters, assuming nondescript ailments, never realizing the truth of those cold-blooded surveys which prove that women often enjoy marriage more after fifty than before. She, herself, is no Ninon de Lenclos, but she knows dozens of men who are lonely for women friends their own age; who need warmth and understanding from a woman who thinks they're just fine. And it is *she* whom these men seek, for lunch, tea, and dinner; to whom they give confidences, friendship—and proposals.

She uses the flattery of the belle with the intuition of maturity, and brings pleased pink to male faces with: "How well you're looking!" and "Will you give me some advice?" But catch-me-if-you-can coyness is replaced with remembering just how he likes his Martini; when to switch on his favourite news commentator. It never occurs to her that she might be too old to have beaux, for her beaux are as old as she.

She finds that men over sixty are often better companions for a woman than younger men are. For by sixty, a successful man is reaping his harvest of fortune and fame, past the peak of the all-consuming battle. Many men have retired, enjoy travel, reading, art, and gardening—all closer to a woman's heart than the making of money. And these companionable men want companionship.

For a wide social life she also has schemes, and has trouble keeping her wardrobe abreast of the scrawls in her engagement book. This happy state can't be blamed on mere charm, for she nurtures the ground, both to meet transient lions and keep staunch old friends. She gives dinners for six at least once a week, and tries to have one new man brought along. This willing victim can usually be found thereafter, sipping tea with her by her hearth. Every afternoon, at five, she asks in a few people, for good talk, in her pretty drawing room or her summer garden, and her cocktails are as good as her wines. And, always, she includes the young. At least once *(Continued on following page)*

For five and after, she wears her black modified, shadowy.

Opposite: Softly shaped, slim-to-the-eye rayon marquisette, its sheerness muted with tucks.

A big, back-dipping hat, brimful of shadows.

Both, Ben Reig, designed by Omar Kiam. Lord & Taylor; J. W. Robinson; Garfinckel's.

a month she gives a party (with piano player) for attractive young couples who also come for tea. Young people gravitate toward a woman who is older, and wiser, and wittier...when they can find one. Past master at listening, to young as well as old, she was once dubbed by a dour friend: "A motherly woman...in spangles."

And she works. Part of her scheme for pleasure in living is to use her mind and her energies on something objective. The discipline of a job sharpens her wits, and keeps her apace of friends she respects. She dreads the wandering chatter some women indulge in—who no longer care whom they bore. (She has her ideals of alert older women: Mrs. Ogden Reid, Mrs. Frances Bolton, Margaret Sanger, Ruth Draper.) Her job is a volunteer one, from noon until four, with the League of Women Voters, promoting progressive bills in her State Legislature; one month making a survey of history taught in the grade schools; the next, telling her community, through radio and newspaper, why a Europe left hungry is a danger for the rest of the world. And her friendship with people in public life makes her twice as useful to this job.

Also, she works hard at housekeeping. Her expertness is discouraging to any young housewife; in running her rambling, hospitable house, neither efficiency, taste, nor money could substitute for her long experience. Her silver and linen could not be replaced, nor her knowledge of food be culled from a cookbook, nor the most highly paid staff make up for the loyalty of retainers as immersed in her life as she is in theirs. She takes her five grandchildren to live with her for one month a year, nannies, formulas and all, both because she feels young marriages need annual vacations from parenthood, and because she loves having the children all to herself. But she is no baby-sitter. Although obviously practicing what she preaches about older women using their extra freedom and energy on toe-the-mark activities, she still thinks they should do work they enjoy. Most mothers' lives have been gauntlets of duty, and at sixty they ought to have fun.

A vital part of her schemes for living is her scheming over her looks. She doesn't compete with the standards of beauty set by movie stars and fashion models. She competes with the standards set by women like Jane Cowl, Lynn Fontanne, Gladys Cooper, Mrs. Charles Dana Gibson—standards of grace and charm; of fashion appropriate to figure, to use, and to age. She knows that the way to be beautiful, in no matter which decade, is to *seem* beautiful—that illusion can be stronger than fact. Many women with every physical perfection are drab and unnoticed; others who would, under microscope, be plain as milk, salt, and bread, actually give the illusion of opulent, mysterious romance. Line, colour, and objects can create a mood just as surely as music or scent. She'd *(Continued on page 172)*

On the next nine pages,

new fashions, adult and becoming

Fashion is all with her this year—the showings here and in Paris confirm that. The adult woman will wear them best. Who, after all, can wrap a stole as gracefully as one who has done it before, gather a skirt, adjust a face veil? This spring, the fashions are neither ingenuous nor giddy nor larky. They seem to be based on an adult attitude towards clothes. Workmanship, shaping, deliberateness of line, fineness of material, are all qualities best appreciated by the adult, the knowledgeable. Many of the wide, ranging colours were, apparently, wittingly blended for the woman with grey hair (see the next two pages). In a year of varying skirt lengths and silhouettes, it is the experienced woman who will know which lengths are precisely for her proportions. These are her kinds of clothes. This is her year.

If her hair is the clear, all-over
grey of pussy willow,
she exploits it with leaf green.
Printed silk evening dress;
shoulder-*cum*-head-shawl, black and green
tulle flounce (new, the fulness *low*).
Made to order, Henri Bendel.

CECIL BEATON

MRS. SAMUEL BARLOW,

wife of the composer, is herself a political speaker; has a flashing vitality reflected in her choice of unexpected colours, for white hair. Here, sharp chartreuse on black—a feathered hat, made to order at Henri Bendel.

RAWLINGS

MRS. JAMES LYNCH

lives now in Massachusetts, is writing a book about her years in India. She has deep, mineral blue eyes, steel-grey hair, a glowing, sun-struck complexion, excellent foil for the blues and mauve of her hat: by Tatiana du Plessix, of Saks Fifth Avenue.

Clear, pure blue eye shadow—
prettiest eye-make-up for a woman with white
to blue-white hair, *china-blue eyes.*

Pale to dark chestnut
eye shadow—warmest colour supplement
for a woman with grey hair, *deep brown eyes.*

HORST

ROUNDED LOOK—ELONGATED WITH PLEATS

Down-pointed pleats, high-pitched collar; an illusion (but effective) of height, on a rolled-hip, black linen coat over a printed silk dress. Beige and black bonnet.

All made to order at Henri Bendel; worn by Priscilla McCaffrey who designed the costume.

FOCUS ON BEAUTIFUL SHOULDERS

Shoulders are likely to improve with years—one more pretty prerogative of the adult. The eloquently lovely shoulders of the Countess Elizabeth de Brunière, mother of Mrs. William Benjamin, II, a case in point; here framed in black net and rayon taffeta. Optional: rose-strewn stole. Ready-to-wear original, Bergdorf Goodman.

HORST

SOFT FOCUS ON DELICATE COLOURING

A mist of the morning shade, sun-warmed grey, a flawless choice for blond or grey or grège hair. *Above*, a spring-through-summer evening dress of nylon marquisette, its elusive, flyaway skirt lightly disciplined by grey rayon satin cording. By Eta. Saks Fifth Avenue; Neiman-Marcus.

TWO BLANDISHMENTS—ROUNDED LINES AND A VEIL

Out-and-out flattery (as every adult knows), the soft-to-the-eye, gentle silhouette—and airy compliment of the veil. Navy-blue Hafner rayon bengaline suit-dress; $70. By Fred Greenberg. Saks Fifth; L. S. Ayres; Halle Bros. Profile cloche; $11. Dobbs. Pin, earrings, Verdura. Lavando gloves, $12. Stern's.

BLUE FOX FLATTERY—FOR BLACK

A smoke-coloured stole from Esther Dorothy; coiled about a slimming black suit-dress. Celanese rayon faille; $40. By I. Doctor. Altman. Sweep-brim cloche, $70; Braagaard.

COMPLIMENT OF CARTRIDGE PLEATS

Softly full shoulder and skirt equal a fragile waist; navy-blue rayon faille crêpe dress; $155. By Eta. Lord & Taylor. White tricorne; $25. Helene Adams.

WELCOME RETURN—THE ENSEMBLE

Fitted, hip-padded coat of navy-blue Forstmann wool ($195), lined with navy-blue and white silk print of the dress ($125). By Norbert Jay. Gunther. The grey sailor, $27, at Knox.

Small and smart... clothes to scale

Reefer designed for the small woman per se (not a junior size of a tall woman's coat). Made in natural proportions of shoulders, waist, and hips —where *her* shoulders, waist, hips *are*. Navy-blue worsted gabardine; by Mandelbaum. $80. Bloomingdale's; Joseph Horne; The May Co.

Left: Cut to avoid belittling the little figure—a wool dress in navy blue, with a navy-blue and white plaid stole to scale, a classic bodice, a shaping belt. Fabric by Forstmann; dress ready in April. *Right:* Suit with a miniature peplum (the only sort of peplum possible for the small figure). Shaped jacket, a moderately full skirt—made for a woman 5 feet 5 inches or less. Silk Shantung. *Both* costumes by Varden Petites; each $60. At Altman; Wm. H. Block; Rich's.

BERNAND

GÉRARD PHILIPPE

This most important young French actor is the star of *The Idiot,* a French film of Dostoevski's novel. Philippe's febrile intensity gives a luminous quality to a not-too-lucid film. Twenty-seven years old, Philippe's first success was in Albert Camus's play, *Caligula.* Light, thin, and haggard, with compassionate eyes and a soft voice, he was a Paris sensation last season in *Les Épiphanies.* Now he is playing in Paris in *K.M.X. Labrador,* which is just the French version of an old American comedy, *Petticoat Fever.*

NEW HEADLINERS: Four pages about thirteen who are becoming famous

GEORGE PLATT LYNES

LOUIS JOURDAN

The star of *The Paradine Case*, Louis Jourdan is a neat-boned young Frenchman with a handsomely shrewd, taut face and contradictory soft eyes. Born in Marseilles twenty-seven years ago, he made his name in a series of French films, few of which were shown in America. During the Occupation, however, he worked principally in the Resistance, helping to print the Underground's papers. In *The Paradine Case*, a big rhinestone of a movie, directed by Alfred Hitchcock, Jourdan makes a small part memorable with subcutaneous tensions.

GEORGE PLATT LYNES

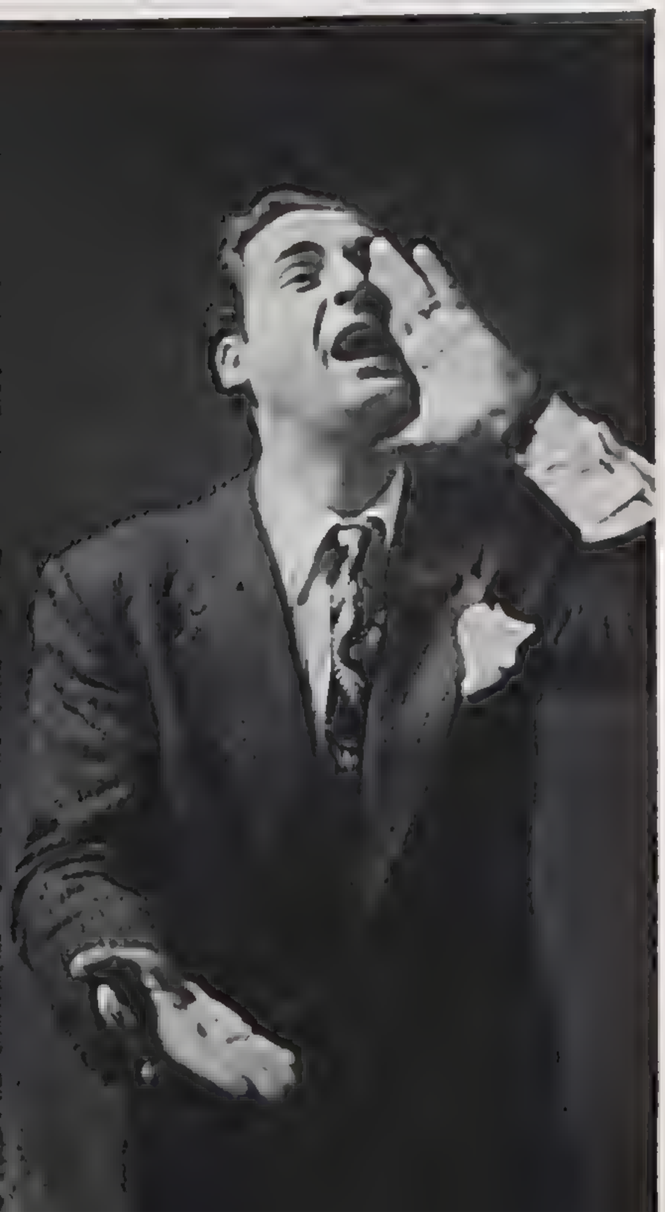
BURT LANCASTER

As *Swede* in the film of Hemingway's short story, *The Killers*, Lancaster made much of his first movie rôle—that of a simple, brutish hold-up man. Thirty-five years old and New York-born, Lancaster left college to join the circus, later sold two-pants suits and dug ditches before spending three war years overseas. Now a star after three short years in movies, he plays the young veteran in the film of the prize-winning Broadway play, *All My Sons*; will produce and star in a new chiller, *Kiss the Blood Off My Hands*.

KIERON MOORE

Britain's newest film success, Moore is now playing *Vronsky* to Vivien Leigh's *Anna Karenina* in Sir Alexander Korda's splendiferous version of the Tolstoy novel. Irish-born and just twenty-two, his background includes two years with the Abbey Theatre in Dublin, a leading rôle in the London production of Sean O'Casey's play, *Red Roses for Me*; a part in *A Man About the House*. From then on, Moore found himself a British matinée idol. Besides the support of Vivien Leigh in *Anna Karenina*, Moore is surrounded by such elaborate talents as Duvivier, who directed, Jean Anouilh, who helped on the script, Cecil Beaton, who designed the costumes. But the picture, in spite of its magnificent trappings and brilliant moments, is utterly cold.

CECIL BEATON



Left: **SID CAESAR**

The star of the new musical hit, *Make Mine Manhattan*, Caesar is a young, heavy-set comic with an overwhelming talent for mechanical noises, and mimicry which conjures up not a mere mannerism, but a whole character. Twenty-seven-year-old Caesar, who planned to become a saxophonist but joined the Coast Guard when war came, played the comedy lead in *Tars and Spars*, the official Coast Guard musical. The movies picked him up; he was a night-club comic hit at New York's Copacabana. Then came *Make Mine Manhattan*. The show's sharpest satirical scene is Caesar's sketch contrasting a night on the town in 1938 ("We'll do the town and, Baby, we'll rock it 'cause I've got five dollars and it's burning a hole in my pocket"*) to an unfortunate, inflation-tinged night in 1948 ("Hello, Baby... I'm comin' down and I'm comin' fast....I got two months' pay and I hope it'll last"*). Caesar's talent is large, limber, and flip.

*COPYRIGHT 1947 BY MAX LIEBMAN AND SID CAESAR

Right: **PETER LIND HAYES and MARY HEALY**

Probably the funniest night-club entertainer since Danny Kaye, Hayes, whose face seems flexible as rubber mastic, collapsing and stretching at will, played the high-pressure press agent, unillusioned and wise, in the new satirical movie, *The Senator Was Indiscreet*. But it is in night clubs that Hayes is his comic best; two of his classics, the saga of an ex-fighter, called "Punchy Callahan" and a composite called "The Drunk" are so exact in their detail that the audience laugh as they watch and feel sad as they leave. Mary Healy, in private life Mrs. Hayes, is a singer and movie ingenue who this season started playing with her husband in his night-club acts. Pretty as a violet, in a sketch called "Commissary Complex" she is over-vivacious as a grasshopper, playing a starlet gone Hollywood to Hayes's frustrated ex-G.I. boy-friend. In contrast to her riot of arm waves and coy *moues*, Hayes holds the eye with his small shifts, sags, and low monosyllabic despair—a dirge to her trill.

RUTLEDGE

CECIL BEATON

Six composers whose songs are current delights in five Broadway musicals:

BOB HILLIARD, RICHARD LEWINE, HUGH MARTIN, FREDERICK LOEWE, BURTON LANE, CARL SIGMAN

These six composers, almost unknown outside of show business, have written five Broadway musical hits. Today, some of their songs are show-stoppers, some are riding high on hit parades, and others are on best-seller lists for records, sheet music, and juke boxes. *Richard Lewine* is the composer of *Make Mine Manhattan,* with its hits "Saturday Night in Central Park" and "I Fell in Love with You," blandly sweet as vanilla ice cream. Lewine is a small-scale man with a precise lozenge of a face and a look of brains-at-work. *Bob Hilliard* and *Carl Sigman* are a special kind of musical team (both compose, both write lyrics) who wrote "Civilization" and "The Big Brass Band from Brazil" for *Angel in the Wings.* Separately, Sigman composed "Ballerina" and Hilliard, "The Coffee Song." *Hugh Martin* wrote the music for *Look, Ma, I'm Dancin',* with its hits "Shauny O'Shay" and "I'm Tired of Texas." Bright-eyed and startlingly young, even for twenty-eight, he is not a newcomer to hits, having previously written the famous "Trolley Song" for the movie *Meet Me in St. Louis. Frederick Loewe* is the composer of *Brigadoon's* sweetly sad music, "Almost Like Being in Love" and "The Heather on the Hill." Viennese-born, he once sold for thirteen dollars a song called "Katrina"; later two million dollars' worth of sheet music was sold for its new owners. *Burton Lane* composed for *Finian's Rainbow* such persistent melodies as "How Are Things in Glocca Morra?" and the pixy "Something Sort of Grandish." His first hit, however, was back in 1933 when he wrote "Everything I Have Is Yours." Last year, he wrote "Feudin' and Fightin'."

Coming into print

Or what is becoming of what is becoming to, print dresses

Prints at their best should be played according to Hoyle....There could be no better year than this in which to discover the rules. Prints, now, are for every hour, in every place, of every cloth. (Take extra note of cloths with deep textures—Shantungs, twilled satin-y weaves.) In the city sort of prints, the sort that go beautifully to the races, you will find some large-handed designs in Roman candle colours; you will find many more in small, echoing, over-all designs: cravat-ish geometry, thick, small flora. Keep a wide eye for warm, syrup colours, for patterns in porcelain blue and white, in white and dark greens.

These are news-leanings to *watch*...but remember that meet and pleasing prints have no end to them this year. Our local representative of Hoyle insists that you choose designs because they have a simple line, suit your fancy, and are becoming.

In spite of this open-armed, great choice, the accessories for prints are in a strict, cautious field. Take the matter of hats: wear with any print a cartwheel in any solid, equable colour, barely trimmed if at all; or a simple, small straw—or linen, or piqué—shape. These are bound successes. Try (new thought) a pretty green-garden look: wear a little toque, all leaves or flowers with a small, blooming print. Keep clear of involved hats, of most veils, of too importantly shaped or heavy hats.

Print footnotes: shoes in a plain shape with a texture—stubble linen, waxy, pastel kid. Evergreen idea: dark opera pumps. Your gloves will surely be classic slip-ons. Choose material and length as a degree of formality: elbow-length beige suède versus wrist-length white cotton. From the point of jewellery, prints and pearls have top affinity for each other. Clips and pins usually get lost on prints—or are a surfeit. You will find necklaces your first choice. At the bottom of this page are three new plans for jewellery to answer a neckline's shape.

RUTLEDGE

Above: Fringed for deep décolletage. Amethyst-ine. By Kramer. $25*. Bonwit Teller. *Above, right:* Tasselled pearl beads, rhinestones, by Coro. $18*. Oppenheim Collins. *Right:* Squared pearl beads, rhinestones, by Lisner. $25*. Bonwit Teller. **Plus tax.*

Opposite page: Guimpe dresses designed to play deep silk foulard prints against fine, starched organdie, to be worn with wide, simple, straw cartwheel hats. By Traina-Norell, at I. Magnin. Mulberry dress, Bonwit Teller. Beige dress, Henri Bendel.

FRANCES MCLAUGHLIN

Dress: garden party guimpe. Print: fruit-cordial colours

Dress: trimmed-down silk. Print: pointed-up colour

Dress: full and curved. Print: fashion on fashion

Above: Rampant print on lacquer-yellow silk Shantung, a cut as simple as a curved line. By David Crystal. $55. Best's. Add carefully: orange beads. *Right:* The formality of cowled bareness, paillette-reprinted silk, ankle-skirt; a garden of colours. By Harvey Berin. $90. Carnegie Jeune Fille.

Dress: bare for dances. Print: bright, sequin-shot

Above: Bright fashion plates printed on softly cut silk crêpe. By Nettie Rosenstein; $225. Bonwit Teller. White straw hat, $37. Mme. Andrée. *Opposite page:* Rayon crêpe dress by Martini, chiffon stole. $80. Bergdorf Goodman; Neiman-Marcus; Lindner Coy. Yardley's "Vivid" lipstick.

FRANCES MCLAUGHLIN

Dress: for little dinners. Print: high colours, mute ground

Dress: young, late-day through dinner. Print: semi-precious tones

Young prints, young prices

RUTLEDGE

Precision print... party lines

Left: Clear amethyst silk flecked with jewel colours—turquoise, blue, and green. A sleeveless dress with a gathered skirt, a silk Shantung bolero. By Hi-Dee; $50. Altman; Woodward & Lothrop; Kaufmann's. Choker of simulated pearls, amethyst beads. By Lisner. $4 each, plus tax. Altman.

Above: Toast-coloured background squared off with whites and blacks. A cotton-in-town dress with a deep, summer-cool neckline, little puffed sleeves. The waist is sashed above a wonderful width of skirt. Ponemah tissue cotton. $35. From Bonwit Teller; Marshall Field; Montaldo's.

Mineral tones—green, rust, brown—boldly traced on white rayon crêpe. The bodice is bare with a straight square neckline, shoulder straps becoming semi-sleeves. The skirt is full, gathered. By Connie Adams. $30. Bonwit Teller; A. Harris.

Parquetry print... late-day on

White, black, and aquamarine in tidy geometric pattern. A one-piece rayon crêpe dress with an all-black cap-sleeved bodice, a print skirt and bolero. J. L. F. design. $50. Jane Engel, Bonwit Teller, Phila. Straw hat, by Brandt. $15. Jane Engel.

Cravat print... town and travel

Stereopticon print... noon to night

Cubes of pale brown, earth brown, and white. A slim, slight dress, frosting cool with tiny collar and sleeves, yards of skirt. Of Belding-Heminway rayon crêpe. By Judy 'n Jill. $20. Lord & Taylor; Hutzler's. Madcaps hat. $5. From Bloomingdale's.

RUTLEDGE

Peopled print... all-day, late-day

Brilliant red and blue figures on beige rayon Shantung. A two-piece dress with raglan sleeves, a loose-pleated skirt, and a grosgrain cummerbund. Dress, about $19; cummerbund, $4. Best's; Frederick & Nelson. Straw hat, $5. At Altman.

AT BATSFORD'S... A NEW ENGLISH BOOKSHOP IN NEW YORK

WELL-TEMPERED MANNERS

An excerpt from the forthcoming Vogue Book of Etiquette

BY MILLICENT FENWICK

THE manners outlined here are more important than almost any others. Most of them are small points which can not be listed as rules. But all of them are examples, in action, of a code of behaviour which must at once override and underlie all other manners. All merely technical rules must be broken whenever necessary to accord with the attitude on which this code of behaviour is based. For it is from this attitude toward one's fellow man that all other rules should spring.

The core of this code is respect for others—for their feelings, their sensibilities, their opinions, and their welfare. It may, at first glance, seem elaborate and unlikely to suggest that a short, inelastic set of rules, such as the rules of table manners, can have any connotation of such importance. But it has. The technique of eating at table is an integral part of the conventions which are symbols of respect for others. The community does not demand—although it would very much enjoy—continuously heartfelt good will. It does, however, demand enough good will to ensure lip service, at least, to the code it has devised.

This code of behaviour need not—and indeed, can not—be learned by rote. It would be impossible to list here all the many ways in which an acceptance of this code can be manifested. It must be understood in the heart. One might break many of the other rules and be thought guilty of nothing more than limited experience. One might issue wedding invitations printed in red and gold and, at worst, be thought somewhat lacking in taste, as well as experience. But if one ignores this code of behaviour one gives a regrettable indication of one's character and disposition. Thoughtlessness—even greed and an unkind heart—can be made obvious to others by rudeness. And, although it is true that no code should ever be substituted for an inner virtue, it is also true that to flout an accepted pattern is the quickest way to make an absence of that virtue obvious.

"I know what I think when I see what I do"—if this is true (and it is for a great many fuzzy-minded people), how much more true is "I know what to think of you when I see what you do." A code of behaviour is made up, like life itself, of little things. The suggestions which follow are important only in this way. Each one is small. But the sum is significant.

The one who pays the piper

A FULL understanding of the rôle of the customer or employer is one of the key points of good manners and that is why it is listed before any other. It has often been said that all the rest of etiquette might be thrown away and, keeping only this one point, the other rules of behaviour could easily be reconstructed. This is probably not quite true but, still, it would be difficult to break the pattern laid down for this relationship without making all the others somewhat suspect.

The axiom is an old one: in all one's relationships with those who are employed to give personal service, one must be more polite, more considerate, more careful than in any others. This applies not only to one's own employés, to waiters in restaurants and hotels, and stewards in clubs, but also to saleswomen and salesmen, to workers in beauty parlours, to telephone operators, elevator men, and doormen. All these people are employed to give service, and politeness towards them is the very essence of good manners. Rudeness always involves a loss of dignity, but rudeness to an employé is vulgar in the extreme. It implies that one is taking advantage of an economically superior position, counting on the fact that the employé may endanger his livelihood if he answers back.

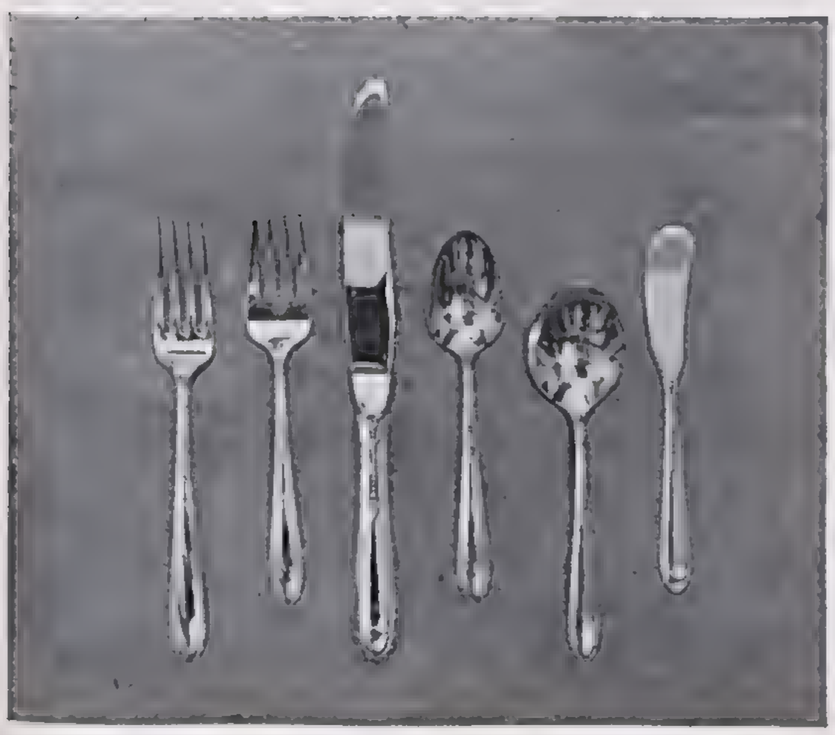
This truth has nothing to do with class distinctions or condescension. Its basis is economic and rests on the power of two old (and, incidentally, very ugly) sayings, "A customer is always right" or, "The one who pays the piper calls the tune." Most Americans have jobs and, from this point of view, they lead dual lives. Half the time they are "pipers," or employés; and the other half, they are paying the piper—either as customers or employers.

For all these reasons, one should be extremely careful when complaining to an employer or manager about an employé; and no matter what the provocation, a complaint must always be made with complete composure and in the mildest terms. For example, if a waiter or a saleswoman is unbearably rude or negligent, one can quite properly speak to the headwaiter or the section manager, and ask that another waiter be assigned to one's table, or that one be given another saleswoman. The classic phrase is "I wonder if you could send another waiter to this table, please. This one seems to be very busy," *(Continued on page 186)*

Opposite page: Lines to wear a lifetime, cloth to last as long—worn here by the reader at right. Chesterfield suit whose jacket is cut to a length which makes it likely as an extra coat, as well. In Worumbo covert cloth, by Vera Maxwell, $115. From Lord & Taylor. Hat, Sally Victor. Bag, Bloomingdale's. The scene: a new one to New York—the Regency air of Batsford Limited, English publishers who have just opened this American shop.

Buffet board, ceremoniously set, simply served. The ivory china dinner and dessert plates, flowered in grey: Castleton's "Caprice." To order, Georg Jensen. Centrepiece in three parts by Jack Kelly.

Two turns of the buffet table



This modern six piece place setting is "Heiress" sterling silver. By Heirloom. Bloomingdale's.

Individual table, informally set in pastel pottery, Rockingham china cabbage, glasses, and table mats, all, from Alice Marks.

Detail of dessert setting for buffet opposite. Wallace's "Grand Colonial" sterling. At Stern's.

THE pleasant practice of the buffet supper comes more and more into our way of life. Easily nurtured in small spaces, and tailored to small staff, it is often a convenience—need never seem an expedient. Entertaining via the buffet table needs superlative planning, some loving care, plus a degree of spontaneity (plotted) and invention (given) to make the evening, and the guests, pleasantly cohesive. But whatever the nuance of informality, always think in terms of a planned seating arrangement (place cards smooth the way): an easily served menu, and your prettiest table settings. If there is no maid—or only one at best, take this variation: (*Facing page*) The guests serve themselves directly from the buffet table, here, a fine old Irish hunt board set with French porcelain compotiers, Wedgwood rice dishes, and modern dinner plates and flat silver. If there are waitresses to serve: (*Above, right*) The guests may begin with soup (perhaps in pottery bowls like these), set on small tables scattered about the room; later proceed to the buffet table. (*Above, left*) The six-piece place setting is probably the way you have bought (or were given) your silver if you were a bride in the last five or six years. Happily, the serving forks and spoons, as well as the extra place pieces that any buffet party needs can now be bought by the dozen, or singly, as they were before the war. • The menus designed for the two different buffet tables are shown on page 193.

BALKIN

Jon Christopher is three—has dignity, a judicial gaze, a cowlick (temporarily held in abeyance). His mother, Merry Hull, designed his wardrobe, shown opposite, on a long-term, dovetailing basis. *Above:* expandable suit (coat opposite, upper right), checked worsted sharkskin, $45. Cotton shirt, $7.

Jon Christopher's 3-year plan

HERE is an expandable, three-year clothes plan for a little boy, calculated to avoid the all-of-a-heap expense of annual outfitting. The thesis: no all-in-ones, rigidly sized, but separate units designed with special expansion features—long shirt-tails, tucks to let out, tops engineered to keep pace with his waistline, generous grants for hems, for moving buttons; and all made of sturdy materials he'll outgrow slowly, piece by well-worn piece. Merry Hull, inventor of the free-finger glove, plotted this free-wheeling wardrobe for her son, but it is now available cross country. Upper bracket prices—justified by long-term usefulness and, for our money, by the unmistakable masculinity of design. Altman; Carson Pirie Scott; Garfinckel's; Neiman-Marcus.

1 to 2 years

1

2

3

4

1. Baby shirt, white suèded rayon, beige knitted cuffs and panties (big enough to take diapers). $13.
2. Pale lemon-yellow suèded rayon fabric for a beige-stitched jacket, worn over suit #1. $7.
3. Pale blue flannel expandable overall suit; $13; white batiste shirt tucked to grow on. $6.
4. Beige flannel coat, for the carriage trade, with deep allowances and peak-browed cap. Both, $18.

2 to 3 years

5

6

7

8

5. Bike breeches for a 2-year-old, $6; *that* shirt, here short-sleeved, red and white cotton. $6.
6. Yellow seersucker strapped shorts (that lower away), $6; blue and white cotton shirt. $6.
7. Sleeved weskit and overalls (two-year span), $13; beige and white cotton cord. White shirt, $6.
8. Now he walks alone, in a lots-to-let-out beige flannel coat, shirt, overalls, and cap. All, $42.

3 to grow on

9

10

11

12

GNIGBY

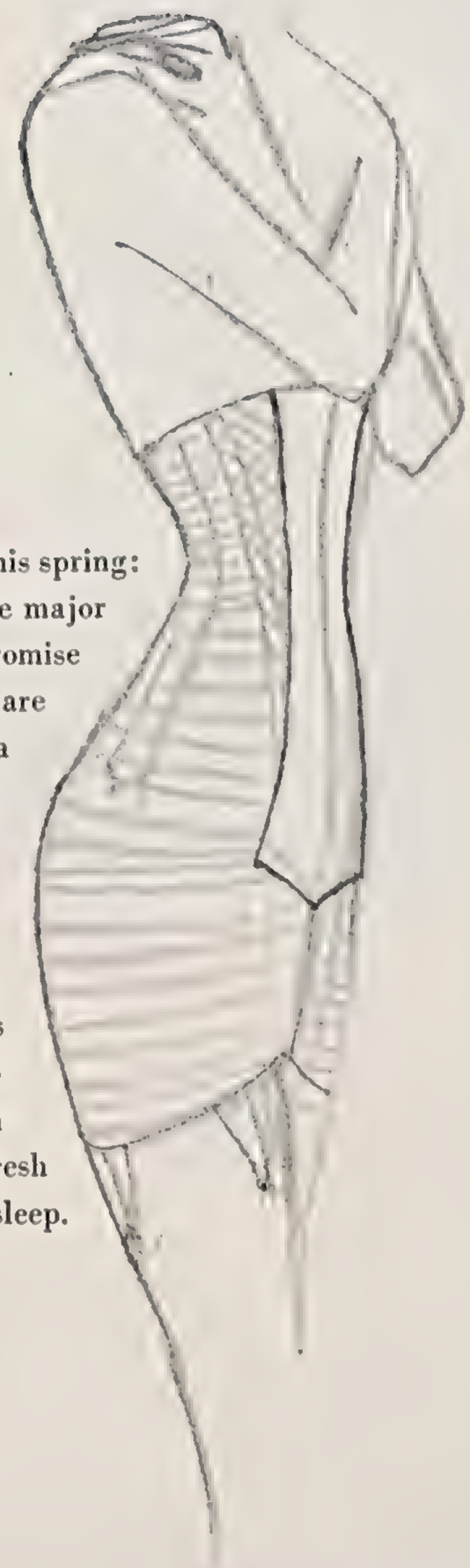
13

9. If he's three *now*, start him with these overalls and initialed jacket, older version of #7. $13.
10. White piqué shorts (generous shoulder tabs), $6; shirt-to-grow-on, here, navy-blue cotton. $7.
11. Grey flannel overall, and jacket (not shown), $45; with his old—or a new—striped shirt. $6.
12. The same overall, here, beige corduroy, $13; rayon flannel jacket, $8; white cotton shirt, $7.
13. The shirts: cotton, $7, piqué, $8, long-term pivot of this dovetailing three-year children's plan.

Ballet nightdress Tanaquil Le Clercq, photographed above, has an angular young grace, has danced for Ballet Society for the past two years. Now she has a prima rôle in *Orpheus*—Stravinsky's newest ballet, to be performed in April. Here she poses in a nightdress with ballerina lines, cut to that length. In nylon tricot. By Extacee. $30. Lord & Taylor; I. Magnin; Marshall Field.

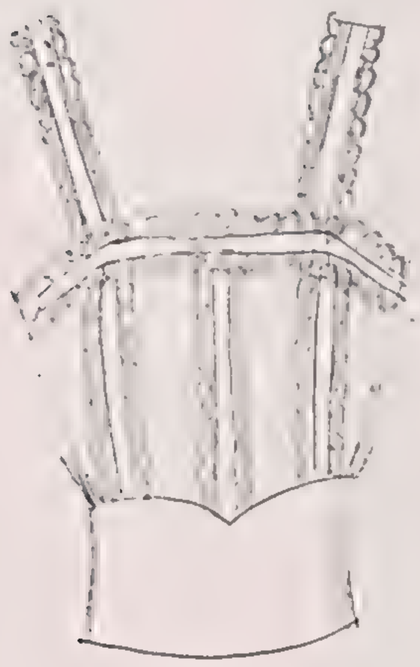
Guêpière girdle

The news beneath the news



When hat and coat and dress are set aside, there's still another layer to fashion this spring: for fashion leads a new private life. Some pieces are to be chosen as you choose the major pieces of your wardrobe; are to be counted among them, in new importance. Some promise only to make your sleep seem sweeter....Some (the quick-drying nylon underclothes) are modern, this-minute chemical wonders. Some (the thin batistes) glance back to a candlelight era....But as beguiling as many may seem, as helplessly feminine as they may look, there's a cool logic tucked away in their sachet atmosphere; a scheme to relate definitely to the clothes worn above....Consider the bars of lace, the bodices of lace, on many a fine slip, details made and meant to play the gilet to a low-rolled neckline....Take petticoats (as half the dresses cut today take them); they are to day skirts what crinoline is to ball skirts....Notice the petticoat preoccupation in slips made with wide lace flounces; the camisole ideas, the chemise, brought back to accompany the petticoat....Appreciate girdles (as perhaps never before) made now with built-in waist-liners, holding a promise of a melting waist....And sleep in the sweet, fresh air of the new nightdresses....Wear a toga, trail a stole to the edge of sleep.

Cotton camisole



From petticoat *up*—the camisole idea, here in white cotton, Valenciennes-type lace. By Vendome, $3. Altman.

Petticoat influence: the flip lace hem looped up twice, tied with a ribbon. In silk, by Fischer, $25. Saks Fifth.

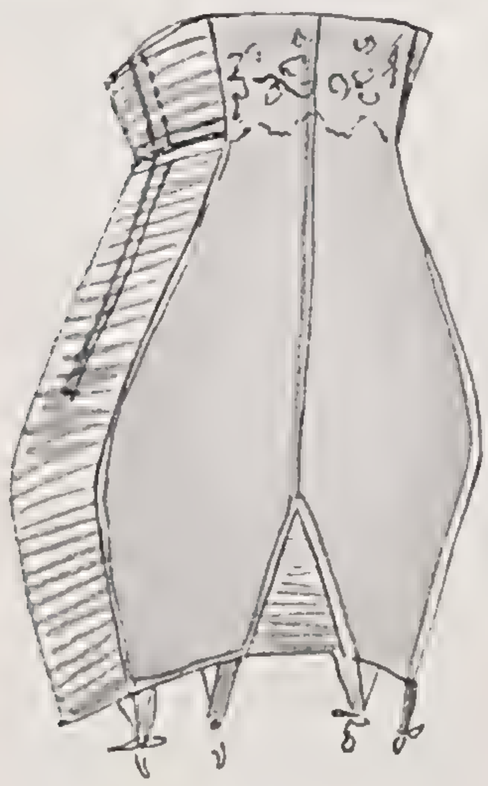
Diminishing waist, rounding hips: result of a girdle in nylon satin, chiffon elastic. By Tru Balance, $19. Saks Fifth.

Silk slip, lace flounce

V-décolletage

Worn by Tanaquil LeClercq, another ballet-inspired nightdress. This, a measure of nylon jersey, drawn in at the waist. By Textron, $15. Lord & Taylor.

Hourglass girdle



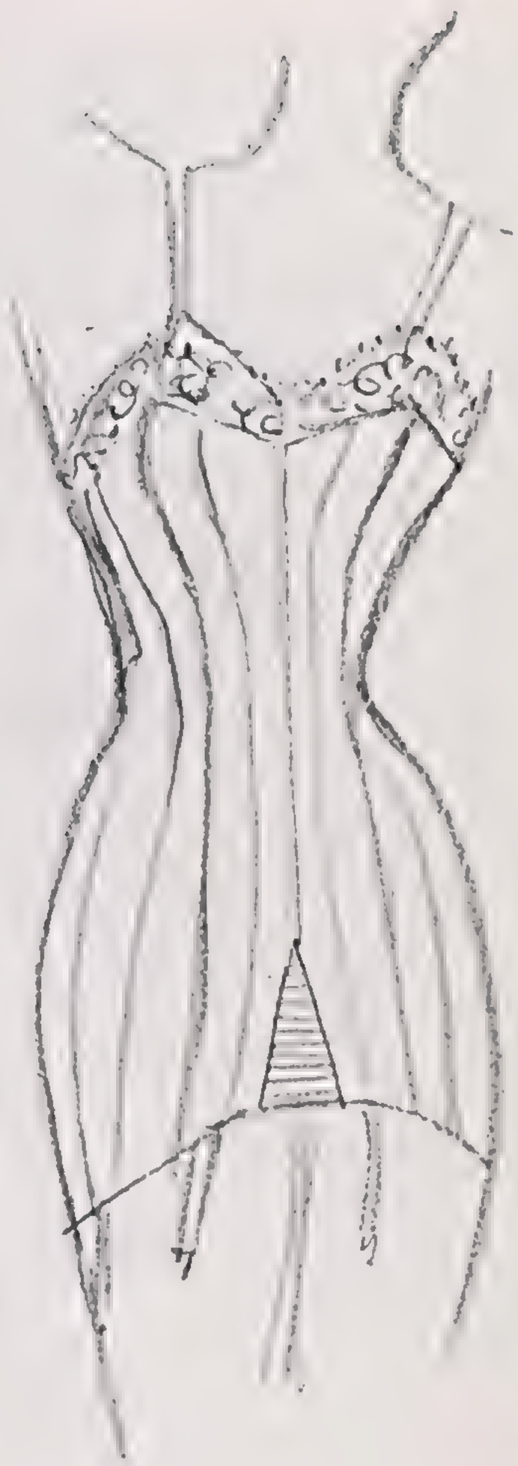
Shaped so deliberately that it stands up by itself—a girdle in nylon satin, elastic. By Olga, $23. Bergdorf Goodman.

Gilet slip

Right: Lace bars sewn on the slip's bodice, to fill in a low neckline. In Skinner pure silk. $55. Bergdorf Goodman.

Bedroom toga

New incarnation of the toga. It turns up as a *négligé*, in lace-bordered nylon tricot. By Vanity Fair, $70. Altman.



All-in-one...
cut to fit

The seams' tapering lines are cut to taper *yours*, Nylon satin; chiffon elastic. By Lily of France, $30. Lord & Taylor.

Slip with gilet top

Frilled bodice to fill in a low-cut neckline. Pink, yellow, or blue rayon sheer. By Yolande, $16. Saks Fifth Avenue.

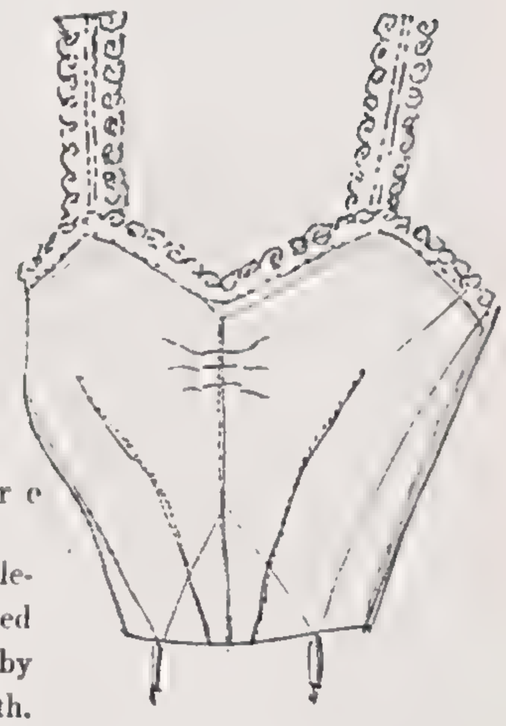
All-in-one...
lightest weight

Thin coating to smooth the line from bosom to hips. Satin and Lastex; "power net" panels. By Gossard, $23. Tailored Woman.

BLUMENFELD

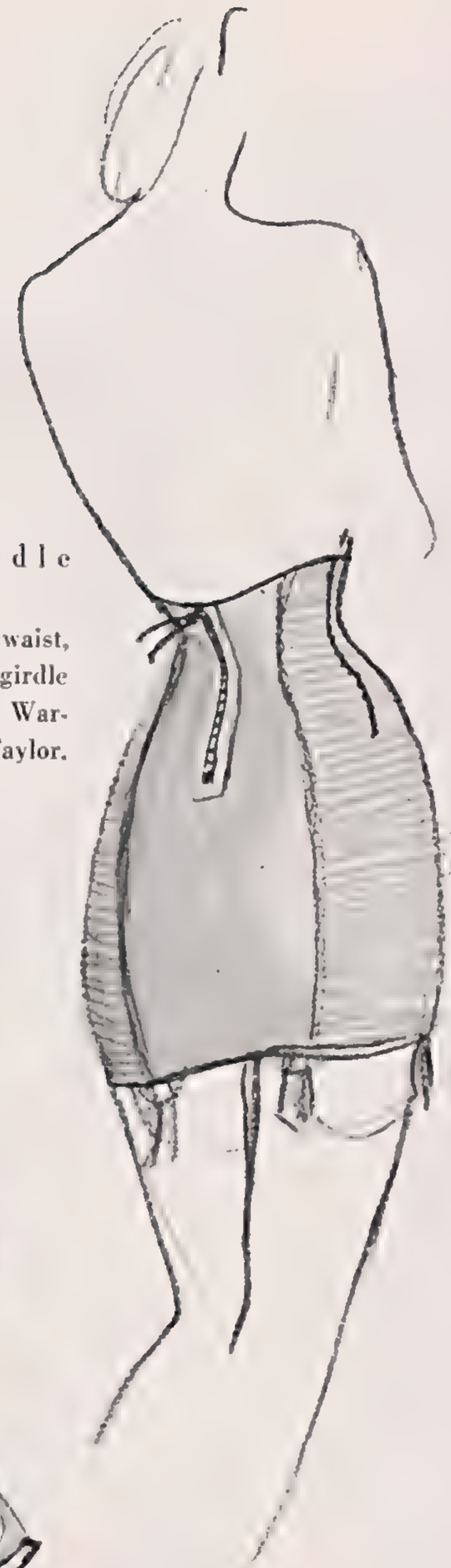
Nightdress with stole

The nightdress: lace bodice, full skirt, narrow (practically strapless) straps. $17. The stole: a gesture toward a bed jacket. $13. Both, made in white, pink, or blue Bur-Mil rayon satin, by Iris. Lord & Taylor.



Camisole brassière

Above a petticoat—a camisole-covered brassière. Eyelet-edged white cotton broadcloth by Edith Lances. $6. Saks Fifth.

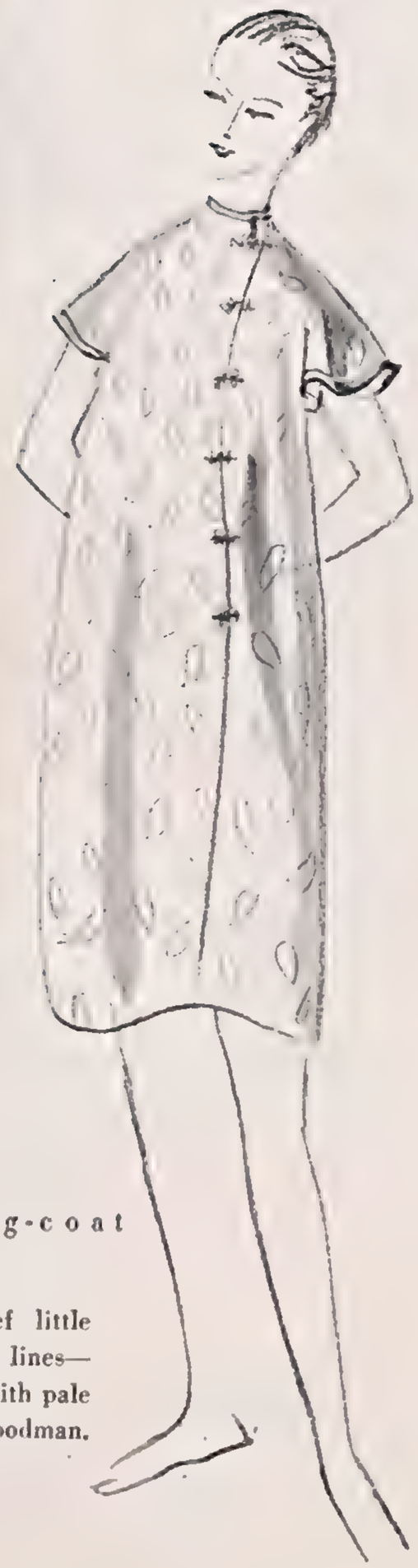


Waistliner-girdle

Firm believer in tiny waist, rounded hips: belittling girdle of rayon satin elastic. By Warner, $23. From Lord & Taylor.

Double slip

Worn by the ballet's Sono Osato, a whole new category of lingerie. A two-layered slip with a petticoat's flounce, a strapless bodice which clips onto your brassière. In batiste and organdie by Tewi. $45. Bergdorf Goodman.



Short sleeping-coat

Sleeping capsule: brief little coat made in Mandarin lines—white nylon jacquard, with pale piping. $20. Bergdorf Goodman.

Chemise as remembered

Brought back as a pretty thought to put to petticoats—chemise of rayon batiste, ribbons. By Odette Barsa, $19. Bergdorf Goodman.

BLUMENFELD

Ballet nightdress...ballet star. Here, Nathalie Krassovska, of the Ballet Russe de Monte Carlo, poses in a nightdress whose length and line might conceivably be a part of her on-stage wardrobe. Of rayon batiste, threaded through with ribbons. By Odette Barsa, about $35. Bergdorf Goodman; Hudson's; The Blum Store.

Off-shoulder nightdress

Subject to black faille

Designs for Dressmaking

Two of the better things that could happen to faille: a suit and an any-hour coat that might best hold their lines in the firm nature of faille. Either, to be shaped by your own needle, or your dressmaker's. *Above:* Suit with detail fixed below the waist; the easy fulness of a skirt with unpressed pleats, munificent pockets for hip emphasis. A natural bodice friendly to accessories. Vogue Design No. S-4871. *Right:* A full-length coat that might become this summer's coverage. To wear loose or caught in with the black icing of a patent leather belt. Vogue Design No. 6398. (Back views and sizes on page 194.)

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Harmonizing Sea Blue Eye Shado, 1.50
Blending Drama Eye Shado, 1.50
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Harmonizing Cactus Green Eye Shado, 1.50
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AT MRS. DUMAINE'S

(Continued from page 125)

had read a few things at the invitation of the Poetry Society, in company with about ten other younger poets, and I told her so. At that moment, Richard O'Connor, the anthologist of short stories, came into the room.

"Come in!" said Mrs. Dumaine with eager, rising inflection. "But before we say a word, I want Robert to tell you all about his triumph in New York. He is far too modest, but you can imagine the ovation he received."

Presently, other familiar guests began to drift in. Richard O'Connor, whose anthologies soon became yearly events, was followed by Sheumas O'Moore, at that time a newly-arrived poet-revolutionist from Ireland, and now one of the leaders of Irish-American literature. Edward Rollinson, the coloured poet and anthologist, whose enthusiasm in the early days did more for many poets than has ever been acknowledged, entered the room shyly. After him came a resplendent figure in full Highland regalia, kilts, tartan, and medals galore. He looked like the White Knight. He, it was whispered, was not only The MacTavish but also the true heir to the House of Stuart and the Royal House of Poland combined. Oddly enough, all this subsequently proved to be quite true.

I remember, among some fifteen others present, a painter who once had milked me out of twenty-five dollars for a picture I had never ordered. "The trouble with Francis is," Mrs. Dumaine would say to his face, "he never was cut out to be a painter; he should be a diplomat." He joined me amicably enough, considering the damage I had done to his conscience, and confided to me that he had succeeded in entering the diplomatic service and was soon to depart for Cettinje. His career since has been highly successful, and I dare say the Ambassador has forgotten paints and brushes and a young poet he knew thirty years ago. But he can not have forgotten Mrs. Dumaine. The decorations her lively fancy pinned on his breast when he was a mediocre painter are now there in reality for all to see.

For Mrs. Dumaine stands almost alone in my experience as an effective creator of daydreams. The fantasies we weave ourselves of honours and accomplishments are likely to be useless if not even harmful. But when they are woven for us by someone who deeply, lovingly, almost religiously, believes in us, then they sometimes come true. Excluding the random souls who were at Mrs. Dumaine's that evening merely for the provender, all her guests, at least to a degree, have carried out the grandiose schemes she had for their future. To some degree she was responsible for their success. She not only put confidence into people who were crippled with self-doubt, but she also had an unerring insight into their particular gifts. Long before the days of "aptitude charts" and other psychological mumbo-jumbo, she intuitively guided her friends with a certainty unequalled by any modern "occupational adviser."

In my own life I have accomplished enough of what I set out to do so that I shall not die a disappointed man. Somewhere in the fabric of my serenity there is the strong, bright thread with which Mrs. Dumaine stitched together the uncertain beginnings of the pattern. With her I was truly at home, as were the other young people whose wagons she hitched to a star, sometimes in spite of themselves. We do not recall her often, perhaps; I dare say we used to forget her during the busy days between her parties. But we always felt she was there. Even now, although she has been dead many years, I can not quite believe she has forgotten me. Of course, I have not fulfilled all the wonderful things she prophesied for me. Looking back, I doubt if she ever expected me to. She set the goal far, as far as possible, knowing we could not go more than part way. With all her loving heart, she had also a shrewd mind, and I believe she left a wide margin for human shortcoming.

Now after so long, it is pleasant to recall the end of that evening at Mrs. Dumaine's. The last arrival at the high tea was a contemporary of hers and her best friend, an old professor from the New England Conservatory of Music. He was established locally as a composer but had long since abandoned any youthful visions of wider success. His failure had sweetened, rather than embittered, his spirit, and his zest for the accomplishments of the young was as great as Mrs. Dumaine's. They were collaborators. As he entered the room, smiling at his acquaintances, he stopped on his way to greet his hostess and looked vaguely around him. Then he stared into the corner.

"But your piano, Mildred? Where is it? How am I to play you my new nocturne?"

"I had to let it go, Frederick, for the present," she answered.

"Oh dear, oh dear." The old man collapsed into a chair and pulled at his ear. "What a disappointment." He waved two sheets of music limply. "Your piano, dear lady, is the solace of my life, for only here can I be sure that my music is heard with the taste and welcome that give happiness to an aging genius." He smiled and rattled the music. "I had brought this over to play for you and our young friends. I must not suffer such disappointments at my age. With your gracious permission, I shall have an instrument sent down from the Conservatory...if you have room for it... if you will be so kind, I consider this room as my studio."

I can see at this moment Mrs. Dumaine crossing the room and putting her hand on his shoulder. She is accepting his offer. Her gesture is like an accolade. Then the candles of thirty years ago flicker out, the studio is dark, and Mrs. Dumaine goes back for a while into the shadows of time.

[EDITOR'S NOTE: *Robert Hillyer is the author of two recent novels,* Riverhead *and* My Heart for Hostage; *his* Collected Verse *won the Pulitzer Prize in 1944. His* Poems for Music, 1917-1947 *was recently published by Alfred Knopf.*]

SCHEMING WOMAN

(Continued from page 132)

like to make bonfires of those high felt hats, those sensible black Oxfords that suggest Hokinson ladies. For she, herself, from her spindly teens to her full-blown fifties, has suggested by what she wore the ambiance of beauty.

She wears satins and velvets, the fabrics of luxury, in suits and in hats as well as in voluminous evening skirts. She uses flattering tulle—as soft ascots, around her head, or floating about her shoulders. Her décolletages are low, off the shoulder, the alluring line for an older woman. Always she wears pearls around her throat, in her ears, on the fingers of exquisitely pink-tipped hands. Sometimes she wears clear Chinese red to set off her snowy hair. Besides black and navy blue, she wears pastels, from grey to quartz to blue, yet avoids any Easter Sunday look.

Her furs are superb investments in time: dark baum marten for day, pale fox stole for night, soft "lesser" furs for suits and for summer. She likes feathers, uncurled ostrich, crisp osprey—and no age can wear them as well. She owns thirty pairs of white washable gloves, wears them day and night, starkly clean. Her handkerchiefs are lace-edged and her bags are the same leather as her simple, pointed-toe opera pumps.

Long ago she faced the fact that she was not young, and took ruthless stock of herself: good points to exploit, flaws to hide. Her arms are now fat, so she is never seen without sleeves at least to her elbow, or a scarf, or a shawl. Her legs are well shaped but slightly veined, so her stockings are never too sheer. Because her figure is all-over older, she is constantly conscious of posture, of hold-in-the-stomach-and-hold-up-the-head. Calisthenics bore her, but she likes to play golf, and chooses to walk whenever there's a choice. Her passion is dancing, but as few beaux agree, she takes private lessons three times a week, and practices whirlings at home in between. She wears light foundations, well made-to-order, and has hoarded a half dozen of the new waist pinchers to keep her waistline in summer. All of her dresses are carefully fitted. The composite result is her excellent figure. Although she is on a sensible diet, she doesn't let everyone know.

She makes the most of her mist-white hair, has it washed, blued, and set by experts once a week. She has frequent facials, massages, and pedicures. To avoid the hard, dried-up look an older face can have, she does not use powder, but uses, instead, shiny make-up, and a touch of cream rouge. But she paints her eyes boldly, black lashes, blue lids, to accentuate their lasting beauty. She never wears pince-nez, or rimless glasses, but has frank, dark frames, and wears them as little as possible.

Everything around and about her is deliciously clean, from her silk lingerie to her snow-storm boots. Her perfume is definite, sophisticated, yet still suggests spring; and by her bed, on her desk, by her favourite chair, she likes to have bowls of pale pink roses.

But these schemes are still schemes...techniques of the art. And the art of living she has learned through long, long years. Now she can enjoy each moment for its pleasure, poignancy, or humour; for now she knows the moment will not return, may never be better, could easily be worse. Now she is independent of herself, the driving complexes and petty vanities, and free enough to be consumed with interest in the outer world, other sorrows, other joys. And now she can laugh. She despises those women who whine and whimper their way into their graves.

She knows the hurts of growing old, of losing freshness and figure—and wolf-whistles. The new oblivion and mediocrity were unbearable at first and she began to stand tall, wear striking hats, and a haughty expression, just so, at least, she'd be noticed. And, of course, not one of her four beloved children turned out to be a saint. Sometimes, in disappointing her, they brought a mother's inevitable self-reproach.

Her husband's death was the great blow, for they were close, in accord. Loneliness followed, the so-often hopeless kind reserved for aging widows. She knows the deep pit into which the lonely can fall; knows the disintegrating darkness of living in the past. And she knows the gigantic effort needed to regain the will to live in the sun. But there is a last and long era to life's cycle that is an enthralling life in itself. And this she has found.

Marriage? She's been on the verge twice since his death. It is a happy ending for many women. But she doesn't need marriage now. She has full days, many friends, and she is glad, late at night, to get back to her room, close her door, turn down her lamps, and treasure her books, records, peace, and her memories. For she is a woman fulfilled.

Her cycle, the colourful, complicated, tumultuous cycle that a female life can be, has curved towards the close, with good rich years ahead. She feels complete. But she harks to the words of Robert Sherwood, said on the death of his ninety-four-year-old artist mother: "She always resisted the temptation to retire to an ivory tower."

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In peacetime, even when peace is new, there is a tendency to forget ...to forget that there is still a need for contributions—of cash and volunteer working hours. Today, the Red Cross, in addition to its work in civilian disasters, has a full cadre of jobs to be done: occupational therapy and educational re-training in veterans' hospitals; operating blood and eye banks in civilian hospitals throughout the country. These are only a few of the projects which need our help, our time, our money.

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PARIS SPRING COLLECTIONS

(Continued from page 105)

The back-rushing line can be: exaggerated *or* not; modern *or* romantic; in skirt *or* jacket. But the Paris rule is this: when the jacket juts out, the skirt is held to a straight body-line; when the skirt is shaped to fulness, the bodice subsides, is generally unpretentious. There are masterful examples of moulded, non-bulky back fulness in skirts—the double apron of Dior; the Amazone skirt of Schiaparelli (sketched in Vogue, March 1 issue). Often, it is crinoline which shapes the line of the skirt; the jutting jackets.

The other look-over-the-shoulder, eyed in the Paris spring collections, is a look back into *time*. The day of the Second Empire, for waistlines: the pretty, maidenly line of a bodice which ends above the natural waistline, accented perhaps by a narrow ribbon instead of a belt.

A second look into the past—to the day of the Impresssionist painters—in clothes which might have been worn by the women who sat for Manet. "Impressionist," in the single rose in the shapely bodice, the shining, straight bangs, the huddled back of the skirt, the starched white dickeys; an air carried further by closer looks into what must have been dressmaking requirements of those days: the high cut of a sleeve, its closeness to the arm.

As for necklines—notable in the collections—at Lelong, the Byron collar grows down, away from the neck. At *Desses*, discreet necklines, filled in with bibs of a contrasting cloth or colour. The arc of a neckline cut out for a dickey. The fur-banded, wide-swung neckline of a Directoire evening coat—with the allure of fur against smooth skin. For day, the necklace is made of short, melon-shaped beads strung close to the throat—amber, sapphire, emerald, amethyst, coral beads. For evening, crystal bead bibs are shown—often shaped to repeat the neckline of the dress.

Colours divide into two groups: the quiet, sub-tint group of handsome hushed greens, yellowed ivory, wheat, brown to beige, bronzed pastels. And the sharp, clean tones at height of the spectrum: strained orange, squash, pumpkin, clear reds.

Flashes of interest in specific collections: at *Desses* there were skirts with side pleats tied together with bows. Many jacket dresses. All suit jackets closely fitted, no padding used at all; skirts usually flared. At *Schiaparelli* the news was a Lautrec atmosphere in the "Amazone" dress sketched in Vogue, March 1. Flat-fronted body-line, no padding anywhere, skirts dropped to eight inches, looking narrow but free. A greatcoat with a loose sleeve, armhole to the hip, in solid beige or raspberry plaid. At *Lelong* there were easy, fluid lines, continuing his last-season backsweep. Dolman sleeves to waist; off-shoulder Directoire evening coats. Continual neckline interest from piqué-throated day dresses to fur swathed necklines for night. Charming day dresses, slender in feeling, their fulness concealed by inverted flat pleats starting below the hipline. Lovely, romantic evening dresses, many with their own coats. Tulle; paper taffeta. Hair combed straight and soft, uncovering the ear; ear-level chignon. At *Mad Carpentier*: piqué touches for day. Barrel skirts, now twelve inches from the floor. News in the front and back, bare décolletage of day woollens. At *Molyneux* flowing femininity: ruches, jabots, lingerie collars. Renoir roses on bodices. Complete Impressionist silhouette. Hats worn straight over bangs. Parasols. Dog-collars. Petticoats. For evening, court dresses... At *Lanvin* Byron collars on every coat. Much plaid, both in taffeta and wool; day and evening and touches. Swiss organdie "faerie dresses" for evening. At *Lafaurie*, very fitted, tightly corseted line making waists ring-size, rounding the hips. Skirts belled over a stiff foundation: a chess queen line, with tiny shoulders. Hip interest in swags, polonaises, stitched pleats. Brilliant, gay colours: hummingbird blue with mauve, bright tobacco with dark grey in linens. At *Paquin*, exquisite dressmaking—tiny stitches, fine details. Predominant shape: tight bodice, with Byron or sailor collars, and full-full skirts. Yards of skirt, throughout the collection. Organdie in near-combinations of colour, at night: strawberry, blue, yellow. At *Grès* the dropped shoulder and the above-the-elbow sleeve on fitted and loose coats, in honey and caramel colours. Many yokes and high-neck guimpes. At *Fath*, lovely colours, a broad sweep of ideas: the important shape, the pyramid shoulder. Interest as a rule concentrated below the waist. Taffeta chou under basques.

At *Piguet*, midriff interest. Corsetted waists. Shaped, boned sashes higher in front, curved down the back. Leather belts following the same curve. Tiered and flounced skirts shown for afternoon and on. Many tunic overskirts; hemline interest. Alluring evening dresses, mostly strapless, with small capes; yards of Swiss organdie; point d'esprit over stiff materials, making a *trompe-l'oeil* print-effect. At *Balenciaga*, a collection of Empire-waisted dresses. Good, unexaggerated suits, unpadded everywhere; easy skirts, sometimes pleated, gored, narrowly bias-cut. Many cape collars, moulded sleekly to the shoulders—single, double, triple layers. Stoles for afternoon and evening. Long-sleeved shirtwaist dresses in all materials, sometimes worn with feather boas. Beautiful, stiff silk and organdie evening dresses worn under flowing cloaks. Very thin, high-heeled shoes, very pointed in the toe. At *Dior*, a reiteration of the figure line, the *Dior*-line. Skirt interest swung to the back. More focus below the waist, less emphasis on bosom. More American shirtwaist dresses. Seven-eighths-length coats. Straight, double-breasted jackets on suits, cut to hips, shaped to stand out in back; worn over straight skirts. Many full day-skirts built over crinoline bell foundations. Sleeves cut in one with the bodice. At *Balmain*, many hobble skirts named for the line of their cut—"half-bias." Many cummerbunds, much hip fulness. Attractive, tight-fitting cardigan bodices, the top four buttons unbuttoned. Camisole petticoats with built-in guêpières; made in pink or blue cotton with peignoirs to match.

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MORE NEWS BENEATH THE NEWS

That minor revolution—the waist-liner—has changed the whole feeling and function of foundations. This year, the new foundations should feel like a long-worn ring on one's finger; a gentle, friendly pressure, hardly felt—more a condition of one's body (and of the new fashion) than an adjunct to it. To select a foundation, think, as always, in terms of your own figure problem, but expect this bonus: a pulled-in waist. As it happens, the waist is the easiest part of the body to contract, but since what is subtracted from the waist is sure to reappear above or below the waist, every figure—slight or large—takes firming. On these pages are six interpretations of the waist-liner, incorporated in the foundation designed for every (well, almost *every!) size and figure variation.*

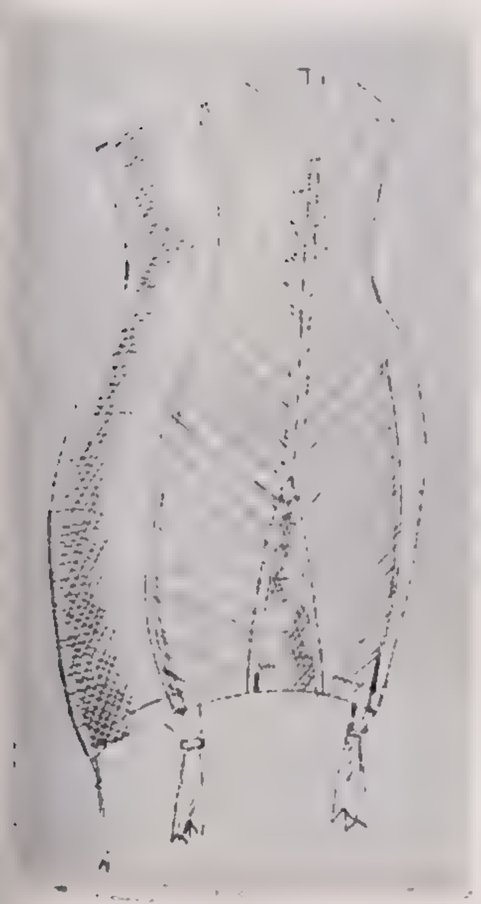
Left: Restraint for the larger figure that needs a new line from bosom to hips. Made of woven nylon chiffon elastic (with inside satin panel), soft as your skin, and practically weightless. The seams are feather stitched, imperceptible. Nylon marquisette brassiere. By Franco. $25. Lord & Taylor.

Right: Gently boned girdle for a resistant waistline, moulded along average to large proportions. Rayon satin panels at back and front. A back elastic section is ingeniously cut to give maximum control without bulging. Prettily skirted with lace. Designed by Venus. $15. To buy at Saks 34th Street.

Right: A longer girdle of nylon elastic, cut to fit the not-so-slight figure. Lightweight, enforced with panels of nylon taffeta. Closes nicely with a Talon fastener. Smoothie Controleur. $19. From Altman.

Left: The classic all-in-one that now exerts special influence on the waistline. Result: considerable waist reduction for the average figure. Of nylon elastic, reinforced, front and back, with satin Lastex panels. Nylon marquisette bra. By Bien Jolie. $20. At Bergdorf Goodman.

Right: Young girl's girdle with just enough power to firm a slight body to the new line. Eight panels of chiffon net and satin elastic for maximum control. Inviz-A-Grip garters. By Mabs. $13. Best's.



Left: Featherboned girdle cut three inches above waist, secured at back with an elastic waistband. Net elastic side panels firmly control the average figure. Talon fastener. By Flexees. $15. Arnold Constable.

DRAWINGS BY DE MARSAN

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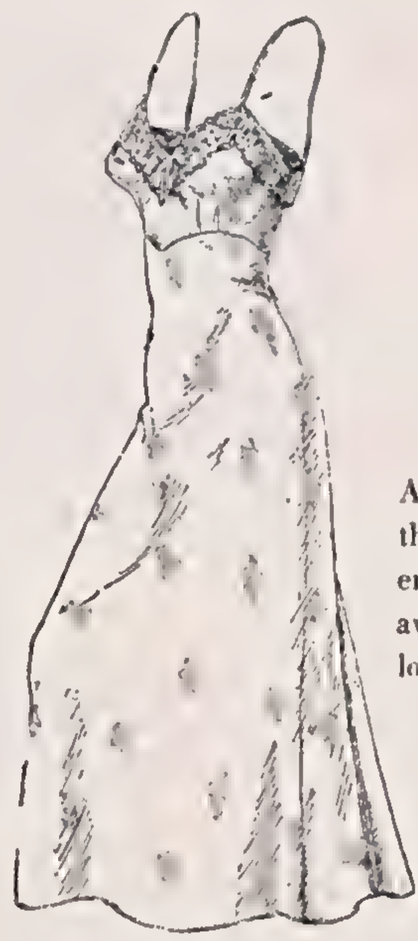
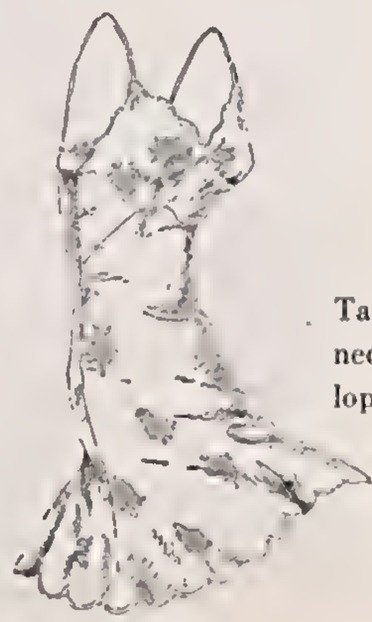


A princesse slip trimmed at the neckline with French Valenciennes-type lace (sets are available lace-trimmed or tailored). Sizes, 32 to 44; $23.

A tailored bed jacket, ruffled and tied with its own material. The cuffs are elasticized. Small, medium, large. $23.



Tailored chemise with a V-shaped neck, a princesse silhouette, scalloped edging. Sizes 32 to 44; $16.

Nightgown with a curve of Valenciennes-type lace, a fitted bodice, a sashed-in waist. The skirt is full, prettily flared. 32 to 44. $30.

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The price is $40 and for that price—a suit that starts its schedule *now* is made to be a full time costume, spring into early fall. Points of view: the jacket close and curved, with flat collar and cuffs (striped taffeta surprises), the flared skirt a matter of yards. Navy-blue Lorraine wool crêpe suit, Jane Engel.

The price is $30 and for that price—a dress with city plans and many a talent. Points of view: the over-all picture—caramel beige strewn with polka dots; the bodice-blouse full with a miniature collar, turn-back sleeve cuffs; the waistline—tiny, emphatic above full hips, a full skirt. Made of Wesley Simpson rayon sheer, with its own leather belt. Jane Engel.

The price is $30 and for that price—a suit for the coming calendar, a wardrobe ticket to city, country, anywhere. Points of view: the new-classic look from smaller shoulders, to diminished waist, to a sweep of skirt. Jacket has shaped peplum, patch pockets. Of green Wesley Simpson spun rayon and cotton. Jane Engel.

The price is $50 and for that price—a suit scaled to dress proportions. Points of view: the bodice—second-skin tight, with a rolled faille collar, a Talon zipper closing; the waist—bracelet-slim above a jutting faille peplum. In navy-blue rayon crêpe. Jane Engel.

The price is $40 and for that price—a pale summer slip of a dress, time for twilight and on. Points of view: the silhouette—a shadow of your own; the top—semi-bare, sleeveless, with a straight neckline; the waist—tiny, made tinier by its own waist-liner. Of Stonecutter's rayon tissue faille in tanned beige. Jane Engel.

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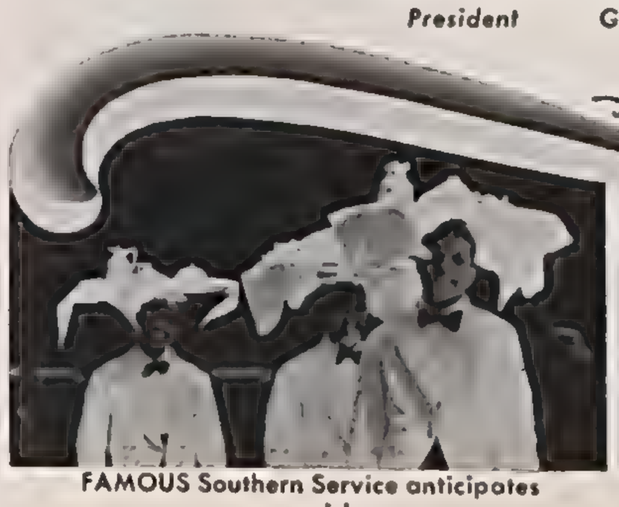

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TALL WOMAN, LITTLE WOMAN

Better than anyone, a little woman can wear clothes with uncloyed neatness and simplicity, small but outrageously feminine effects. This dress, of navy-blue Celanese rayon tissue faille, is designed to her proportions, her sizes. By Susan Wayne. $25. At Russeks.

For the small woman who arranges to have her hat, her bag, her jewels in proportion to her size: a print jacket, swinging skirt, for warm city days. Jacket tailored to scale, skirt length cut to scale, the print chosen to scale. By Susan Wayne in navy blue, and navy-blue and white print rayon crêpe; $30. Russeks.

Better than anyone a tall woman can carry off a great effect, wide bending hat, a strictly cut-off jacket line, areas of detailing. This: black dress, and its jacket, with a track of fagoting at the neckline, outlining fans of pleats in rayon taffeta. Of rayon crêpe. $80. Lane Bryant.

For the tall woman who can carry with an air, areas of precise detailing, rays of tucking on a summer linen dress. Planned for city, for country, for choice additions. This comes in a wide range of sizes, colours. Of crease-resistant Irish linen by I. Doctor. $50. Altman.

DRAWINGS BY DAGMAR

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...in tissue-weight Foundettes!* *Such excitement*...Portrait Pink, Blue Brush, Crayon Yellow, Tempera White, India Ink...*in* sheer, young *wisps of* control *that scarcely tip the scales. But oh, how they* hold...*so softly,* naturally...*the very way that makes spring* clothes look superb! *Tissue-weights are made* only by Munsingwear. *Pantie-girdle and girdle with bras in matching colors.*

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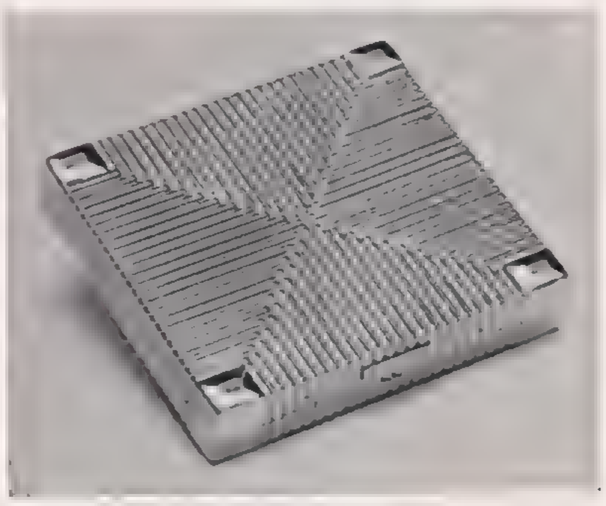
DISCOVERIES IN BEAUTY

Fragrant news—Prince Alexis perfume. A deep, lingering scent, at Saks Fifth Ave.

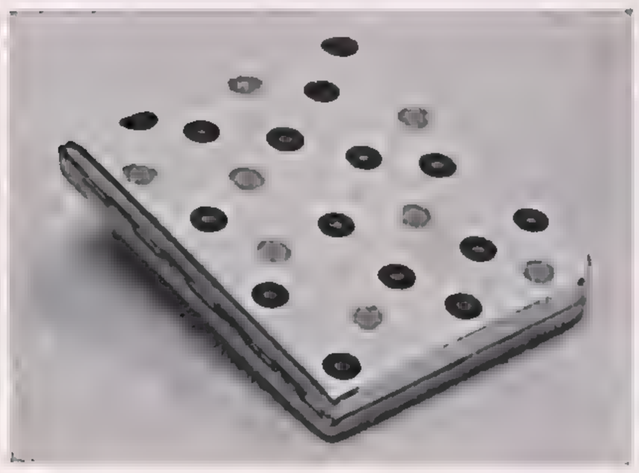


If you're prospecting for a new compact, see Elizabeth Arden's "Gold-Rush" powder cache. Altman's has it.

Above: Jockey Club, one of a collection of excellent toilet waters by Caswell Massey, at Lord and Taylor.

In the manner of an Audubon print—the Baltimore Oriole enamelled on the cover of Wadsworth's compact. Lord & Taylor.

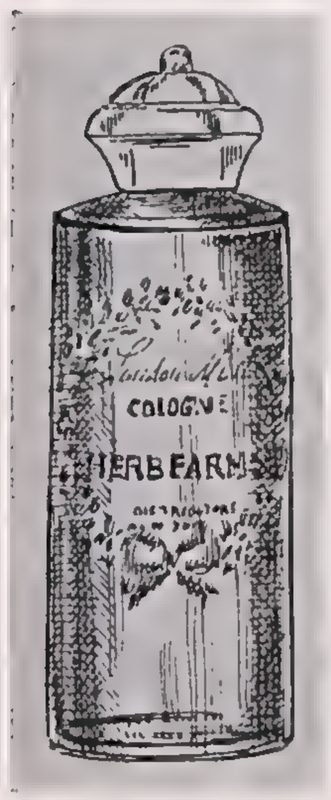
Ann Haviland's Blue Hyacinth perfume is azure blue in colour—has a light airy fragrance. Lord & Taylor.



MIEHLMANN

Left: A happy profusion of polka-dots makes this Elgin compact a choice for country bags. Best's.

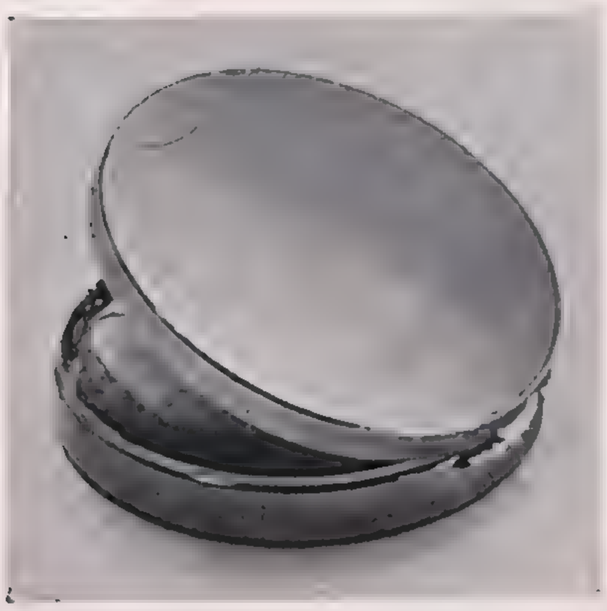
Right: Fragrance Cologne by Yardley. Newest soft gentle scent in the Yardley family. Bloomingdale's.



London Mist is the nostalgic spring name for Herb Farm Shop's light and elusive new cologne. Altman's has it in a 4-oz. bottle.

Below: Volupté's Bamboo compact in a gold-like finish. Inside: a deep compartment that will make your powder hard-to-spill. Saks Fifth.

Below: Callot Soeurs, the Paris dressmakers, have whipped up a new perfume, *Mariage d'Amour*, a full-flavoured French fragrance. Saks Fifth Avenue.



Above: A touch of the sun on a circular compact by Rex. Bright make-believe-gold accessory with a powder sieve. Bloomingdale's.

DRAWINGS BY DE MARSAN

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WELL-TEMPERED MANNERS

(Continued from page 155)

or, "—there seems to have been a little misunderstanding." An awkward, loud-voiced scene—like any scene in public—is the absolute low point of manners.

COMPLIMENTS

No one is going to make the obvious mistake of drawing attention to the spot on someone's dress, because disagreeable truths are rarely considered a part of good manners. But a word should be said about compliments which very often are thought to be always acceptable. One of the points of good manners is to give pleasure to others, and certainly a judicious number of compliments always give pleasure to the one who receives them. But there is a further reach which good manners should also be able to cover: giving a compliment to one person in the presence of others, is often a negative form of rudeness to the others. Under certain circumstances, even a stock compliment such as "What a beautiful dress!" may be rude, because it may suggest to the other guests that their dresses are less conspicuously beautiful. Or else it may suggest that the one who gives the compliment is more interested in pleasing one person than in pleasing the others.

The most exquisite manners go further, holding that "What a becoming hat" is not an entirely felicitous phrase because it suggests that the woman's other hats have been found less becoming. Few, however, are even aware of such subtleties and they are, perhaps, a little precious. A good common-sense rule is to avoid the pointedly selective compliment in the presence of others.

ON THE TELEPHONE

Telephone manners are often thought to begin and end with "Hello" and "Goodbye," but the matter is a little more complicated than that. ("Hello" is, of course, the standard greeting, and it should always be used except when one is answering the telephone as part of one's work.)

The worst offense against manners is the modern custom of calling a person to the telephone before one is ready to speak oneself. This is never polite, but when men do it to women it can be extremely rude. No matter how important or busy he may be, a man must never keep a woman waiting on the telephone, unless he is calling a junior member of his staff on business. His secretary may get the number for him, but he should be on the wire when the woman comes to the telephone. Should she answer the telephone herself, all he can do, of course, is to come to the telephone as quickly as possible. But it is rude beyond any acceptable standard for a man to allow his secretary to call the number, to ask for the woman in his name, and to wait until she is on the wire before turning the telephone over to him. If some emergency has unavoidably broken this rule, he must apologize and explain.

This precept should be followed by women, as well as men—and it applies whether a child, a maid, or a secretary has done the preliminary work of calling.

RUDENESS TOWARDS THE UNINVITED

One of the most egregious forms of rudeness is to give an invitation to one person in front of another who is not included. There is literally no excuse for this, since it can be avoided so easily. Another form of the same rudeness is to refer to an invitation one has received, unless one is sure that the others present have also been invited. Even an indirect reference—"What time is dinner tonight—eight o'clock?"—is bad manners. Almost equally bad are compliments to one's hostess for a party to which others present were not invited—"We had such fun the other night; and wasn't Mary amusing about Saratoga!"

The reasons why such invitations or remarks are rude are fairly obvious. References to past pleasures make others feel left out; references to future engagements may put the hostess in such an awkward position that she will be forced to invite also the others in the room; invitations given to one and not to another are obviously not flattering. But this is not the end of the subject.

In giving an invitation to one person in front of a second person who has already refused, the hostess should make clear the fact that the second person has also been invited. For example, if Mrs. A has just accepted an invitation to lunch in front of Mrs. B, the hostess should say "I am so pleased you will be able to come. Isn't it a pity that Mrs. B can't be there?" Otherwise Mrs. A and Mrs. B will both feel awkward—Mrs. A because she is abashed at such apparent rudeness to Mrs. B, and Mrs. B because she is well aware that Mrs. A must think her slighted.

"DINING WITH THE CLARKS"

There is a very fine point of good manners which is involved whenever one must refuse a friend's invitation to dinner. In America, it is considered stiff and somewhat unfriendly to refuse a friend's invitation by saying only, "I'm sorry, we've already accepted an invitation to dinner for that evening." Although this system is widely used abroad and is almost standard practice in America in refusing an invitation from an acquaintance, it is often not considered adequate when a friend is concerned, especially in a small community. However, the alternative—"I'm so sorry, we're dining with the Clarks that night"—is not, in some cases, the very best in manners, either. If "the Clarks" are mutual friends, the one who is giving the invitation may feel left out. The difficulty is that one is caught between two conflicting points of good manners: one wants to be friendly and agreeable to the friend whose invitation must be refused, and to give her every assurance that only a previous and valid engagement has prevented one from accepting; on the other hand, one does not want to hurt this same friend's feelings by bring-

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WELL-TEMPERED MANNERS

(Continued from page 186)

ing to her attention a dinner to which she has not been invited, or to involve "the Clarks" in a difficulty with a mutual friend. The best solution is to avoid the issue if possible. For example, one might say "Oh, dear, I *am* sorry. I'm afraid that we've accepted something for that evening. We should have loved to come and George will be so disappointed."

If one has accepted an invitation from someone who is not a mutual friend there is, of course, no reason not to be as explicit in refusing as one wants to be.

CONVERSATION

It has been generally agreed that conversation is a lost art. And from one point of view there is little that can be said here which will help to restore it. The first requisite, as in any art, is that those who would practise it must have something interesting and valuable to express. But it is nevertheless true that most conversations—even the most brilliant—start very simply. The weather, the surroundings, the news—all these are classic opening gambits, and the only possible objection to them is that they have been called clichés. As a matter of fact, too much has been said against clichés and too little has been said in their defense. A cliché is objectionable when it is produced, with great satisfaction and no little pomposity, as though it were an extraordinary and original thought. It is not objectionable but, on the contrary, most acceptable and civilized when it is used as a tentative opening wedge for a conversation with a stranger. Certainly remarks such as "What a beautiful house!" or "What a terrible day this has been!" are not strikingly original, but as the starting point of a conversation, they are the general rule, even among those who may say nothing that is not brilliant and original from that point on.

The second half of the art of conversation is a much simpler question of good manners which are quite easy to describe and even easier to carry out. All conversation, whether it is at the level of a great art or a little pleasure, should be conducted according to this civilized set of maxims:

No monologues. This scarcely needs elaboration. An informative speech, however interesting, can not be considered conversation.

No languages which anyone present can not understand. If one of the group speaks only a language which others can not understand, a tête-à-tête conversation should be conducted with him.

No member of a group should be left out. This does not apply to the obvious language barrier which is discussed immediately above, but to another, much more usual form of rudeness. In any conversation, the one who is speaking should always look first at one guest and then at another, until each member of the group can feel that the words are directed to him as much as to any other one person. Even though the conversation may for the moment have turned into a discussion between two people, this rule should be observed by the one who is speaking. Newcomers to the conversation should also be brought up to date with a brief outline of the subject under discussion, and of the direction the conversation has taken.

No topic too difficult for any member of the group. This may at first glance seem like an elaboration of the rule against leaving members of the group out of the conversation but it goes beyond that rather simple situation. Very often, among a group of very well informed people there will be one who, though joining quite happily in the conversation, is obviously beyond his depth. Under such circumstances it is better to steer the conversation to a subject on which his views will be more interesting to the rest of the conversationalists. If he seems interested, though silent, and particularly if he asks intelligent questions from time to time, this manœuvre is not necessary.

No blanket attacks on religions, nationalities, political parties or races. Attacks are out of the question, but reasonable discussion, of course, is not included in the word "attack."

No strong categorical pronouncements on moral or ethical questions. Again, this does not refer to discussion.

MANNERS IN PUBLIC

Most of this article has been concerned with behaviour towards people who are acquaintances, at least—not strangers. In this small section, however, we shall discuss one's relation to the general public. Good manners in public, through their very anonymity, through the fact that they can in no way be prompted by self-interest, are perhaps more than any others the mark of a civilized man. They are the achievement of a civilized people. Without them, what should be a perfectly normal, if boring action, such as getting on the bus or waiting in line for a ticket, can be turned into a maddening and tumultuous experience. We have listed the suggestions here alphabetically and not in order of importance. They are, as a matter of fact, all equally important.

DECORUM IN PUBLIC. Decorum is a word which has, unfortunately, almost disappeared from modern vocabularies. And, even more unfortunately, the practice of decorum is not always conspicuous in our streets and public places. The bases of decorum, which are respect for others and an innate sense of modesty and deportment, are still as valid as they ever were. But some of the standards have changed, and many are confused into thinking that the idea has been abandoned.

A salient example of the change in standards is in the matter of clothes—women's clothes especially. It used to be said that no "lady" left the house without a hat on her head and gloves on her hands. Decorum demanded these, even for

(Continued on page 188)

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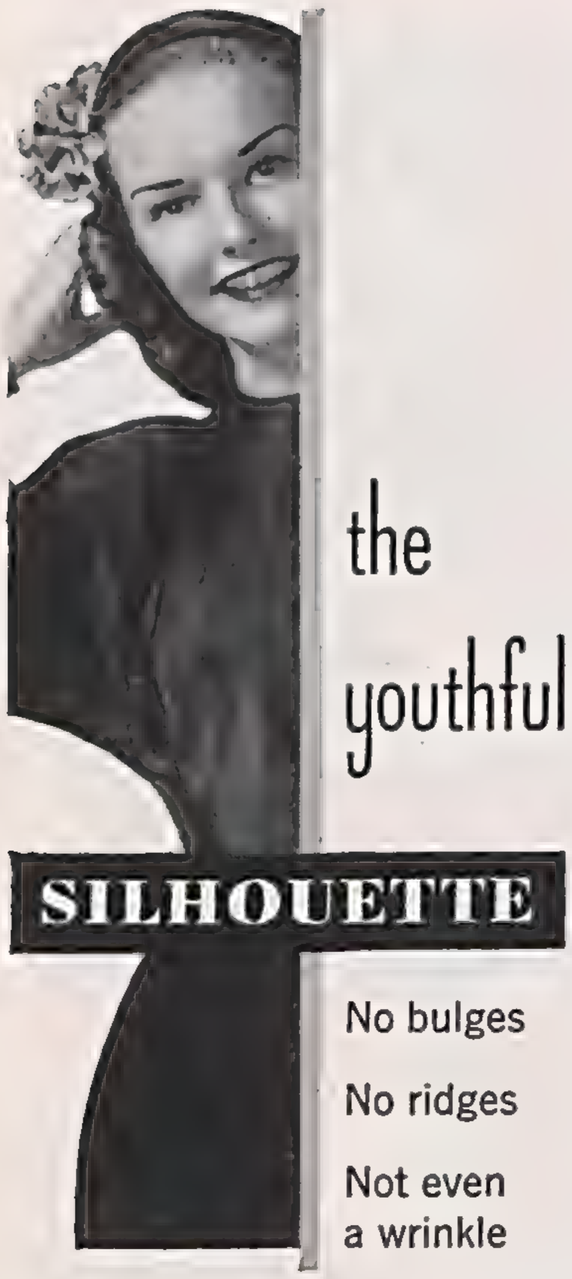

Not only slimness, but *smoothness*, helps a woman's figure to look young. And she cannot count on a smooth silhouette if bulges or edge-lines show themselves under her dress or suit.... Millions of women are now using *Tampax* for monthly sanitary purposes, and this form of protection *cannot* cause any outward unevenness because it is worn *internally*.

Don't let your standards down on "those wretched days" of the month. Tampax is another word for neatness. It's small, dainty—only 1/15 the bulk of the other kind. Whole month's average needs slip right into your purse. No belts or pins to bother with — just Tampax itself, pure surgical cotton contained in slim dainty applicator.

Invented by a doctor for use among women generally, Tampax is sold at drug stores and notion counters in 3 absorbency-sizes: Regular, Super, Junior. Its design is based on the well-known medical principle of internal absorption and its wide acceptance is proof of the willingness of American women to try new methods and accept modern ideas. Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

WELL-TEMPERED MANNERS

(Continued from page 187)

a country outing. Today, bare heads and bare hands, and even bare legs, are an accepted part of any summer street scene. But the rule of decorum, as far as clothes are concerned, is still exactly what it was: it is extremely bad taste to wear in public clothes that depart widely from the accepted norm. Any clothes which make an obvious bid for public attention are offensive evidence of indiscrimination and exhibitionism. A bare-headed, bare-legged young girl, for example, may wear a short-sleeved print dress in the street without immodesty or exhibitionism; one who wears pink pyjamas, or long red stockings with a peasant blouse and skirt, is guilty of both—although she may be covered from chin to heel.

To a lesser extent, men's clothes, also, can express a lack of the sense of decorum. Brightly coloured suits or trousers, open shirts, turtle-neck sweaters—all these would be surprising, and indecorous, on the streets of most big cities. Decorum often demands discipline and sacrifice of comfort. It always implies a certain personal reticence. It is the opposite of the characteristics which prefer any attention—whether favourable or unfavourable—to none at all.

Like the clothes worn in public, the manners shown to the public should also be ruled by modesty and reticence. It is perfectly all right for a woman to put on powder and lipstick in public, and even to pat a stray hair into place, but she should never put on mascara or rouge or comb her hair thoroughly except in a dressing room. An unobtrusive touching up is perfectly all right—a complete job of making up is not. Men should never look in the mirror or comb their hair in public. At most, a man may straighten his tie or smooth his hair with his hand.

A longing for attention from others—even more, perhaps, than lack of respect for them—causes people to talk and laugh loudly in public places. It makes them conspicuous on the street, in buses, or wherever there may be an audience big enough to impress. Lack of consideration permits them to sprawl on park benches, to spread over their allotted space on streetcars and buses, to scatter peanut shells and candy wrappers about them. It makes them barge along the street, bumping into others, apparently—and perhaps all but subconsciously—oblivious of them. It allows women to smoke on the street, as though they were at home. It gives an impression of one who feels that "this street was made for my convenience," rather than "this was made for all to share."

All these dictums obviously have a certain civic worth—a certain value to the community. But in case any reader might feel that decorum is just another boring, if extremely worthy, civic virtue, we must emphasize that our reasons for including it here have nothing to do with its being worthy. Apart from any of its civic connotations, decorum is a personal asset which will probably have value for its possessor as long as worldliness exists in the world. All decorum suggests a certain civic consciousness, but there is a great deal of behaviour within the realm of altruism and civic-mindedness which is not decorous. For example, it is not decorous to sing or whistle on the street, and even less so in a crowded elevator. It is not decorous to express even the most patriotic sentiments in an uninhibited and expansive way, in front of people who, willy-nilly, cannot help but hear. It is decorous to be quiet, controlled, and dignified in public.

INCONSIDERATENESS. Inconsiderateness is different from lack of decorum because it is usually based on thoughtlessness, rather than exhibitionism. Thoughtless men and women stand in a doorway blocking the way. Thoughtless people whisper penetratingly at the theatre or a concert, and smoke strong pipes and cigars in closed places sitting close to strangers.

STANDING IN LINE. Standing patiently in line, without pushing, is one of the decencies of manners in public. If one wants to make private arrangements to avoid the line and go in by another entrance, so much the better and less tiring. But once one has taken one's place in the line, there is no alternative but to keep it, patiently and good-humouredly, or leave it. This applies equally to making one's way through crowded doorways—patient fair play must be the keynote.

STARING AND GLARING. Looking furiously at those who may unwittingly have stepped on one's toe, or bumped one's elbow, is a very usual and offensive form of bad manners (chronic offenders in this are not even mollified by an apology). In crowded places one may often be pushed and jostled and even stepped on by one's neighbour. The best reaction is to try, pleasantly and quietly, to get out of the way. In any case, one should always accept an apology, however curt or casual, in an agreeable way. It is probably unnecessary to add that one should never stare at conspicuously unfortunate people. Those who are crippled, or in tears, or very shabbily dressed, or otherwise marked by misfortune, should at least be granted the dignity of privacy. The only exception might be the serious attention which is the prelude to an offer to help.

TOWARDS BEGGARS. If one does not want to give a beggar money, there are only three courses open: spare him the embarrassment by pretending not to notice his appeal; refuse by saying, "No, I'm sorry"; or stop and offer help by suggesting a charitable organization to which he can apply. A kind heart may extend this list even further, but the essential point is that if one is asked for charity, an apology must accompany any refusal. Quite apart from any of its other connotations, any sign of anger or impatience is brutally ill-mannered.

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THE MARSHALL PLAN

(Continued from page 126)

Q. Isn't American aid to Europe like pouring money down a drain?

A. No. Europe has shown that it is not only determined but is able to recover. In spite of war-exhaustion, devastation, and rationing, sometimes at lower levels than during the war, western Europe has recovered productive capacity quicker than ever before. Prewar production in Europe, after *World War I*, was not reached for *six years;* today British and Scandinavian production is above the 1938 level and in France, Belgium, and The Netherlands, production has climbed to approximately 90% of 1938 levels. Production of critical items, however, is dangerously low; coal is lower by a fifth, food by more than a fourth. And as Europe's population has increased 11% since before the war, she can no longer live on what she had in 1938.

Q. Isn't laziness responsible for a large share of Europe's difficulty?

A. No. It wasn't unwillingness to work which produced a blizzard in 1947 which was estimated to have cost England alone $800,000,000; it wasn't laziness which caused successive crop failures in western Europe in 1946 and 1947. The goods to be supplied by the European Recovery Program are machinery, raw materials, heavy equipment—things needed by people who *want* to work but haven't the tools.

Q. Why is Europe our worry?

A. On a hard business basis, getting along without Europe would mean getting along without many exports. The Marshall Plan countries together bought 35% of our exports in 1938. From 1928 to 1937 they bought more than half our cotton crop; more than a third of our refined copper, leaf tobacco, typewriters; a fourth of our crude sulphur, of our lard; a fifth of our agricultural implements. In addition to cutting off these markets, the continued economic disruption of Europe would cut deeply into our exports to *non-European* countries as well because their ability to buy from us would be reduced by their inability to acquire dollar exchange from the sale of native commodities to Europe.

Q. Why should Americans support Europe's Socialist Governments?

A. It is plainly to our interest to bolster present governments, whether socialist or not. Back-seat driving is neither good business management nor acceptable international policy. No government worth its salt would accept it and no free-thinking people would accept a government that did. It could easily cause the failure of the recovery program. Our rôle is like that of the bank examiner who comes to examine the books to make sure that funds are not misused.

To those who ask "what if a Marshall Plan country goes Communist anyway?" there is only one answer—the calculated risk of success versus doing nothing, which we know means certain failure.

Q. How will it affect me?

A. Taxes will *not* be increased because of the European Recovery Program; in fact, the bill drawn up by the Senate Foreign Relations Committee allows for tax reduction. (If it were not for the Marshall Plan, however, it is possible that taxes might have been reduced even more.) We will not increase our spending due to the Marshall Plan, but only continue to provide funds for foreign aid. The amount spent in 1948 probably will be less than in 1947 and will continue to decrease. There may be a rise in the cost of certain scarce commodities. This does *not* mean an increase in food prices or a food shortage. America's well-being will be considered first.

The American people spend $8 billion a year on alcoholic beverages, $3.5 billion on tobacco, $1.5 billion on theatre and movie tickets, $1 billion on cosmetics. Over its four years and estimated cost of $15 to $20 billion, the European Recovery Program would cost an average of something like $4 billion a year for four years—less than half of what is spent for alcohol and slightly more than what is spent for tobacco.

Q. How will it be administered?

A. Congress is debating that point now. Originally, the Department of State wanted to administer the program. Representative Herter of Massachusetts, however, in his bill, based on the recommendations of the Herter Committee, a group of Congressmen recently in Europe to investigate conditions and methods of administration, proposed that a corporation should be formed to run the program. Senator Vandenberg of Michigan, head of the Senate Committee for Foreign Relations, asked the Brookings Institution, a private economic foundation, to review suggestions and to make their recommendation. The Institution advised an independent agency with a single administrator and with all matters concerning foreign policy determined by the President of the United States. These suggestions, agreed upon by the Department of State, are included in the Senate Foreign Relations Bill, now before Congress.

The bill also provides for the use of a percentage of the funds to guarantee American private capital invested in European Recovery Program fields of endeavor. According to the bill, the sixteen participating nations will be expected to increase their production of strategic materials which we, in turn, would then buy from them for dollars. It had been previously suggested that these strategic materials might be taken in payment by us, but as this would reduce the dollar-earning power of Europe, it would be in direct contradiction to the program.

Q. Why shouldn't U.N. administer the Marshall Plan?

A. Because five of the participating countries (Austria, Iceland, Italy, Ireland, and Portugal) are not United Nations members, and six others (Poland, Jugoslavia, Czechoslovakia, Finland, Albania, and Rumania) are Soviet satellites who refuse to join the program and bitterly attack it.

But U.N. is not being sabotaged or by-passed: some of its committees have furnished data vital to the European Recovery Program; and its agencies can play a large part in the operation of the European Recovery Program.

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WORLD FEDERALISTS

(Continued from page 126)

our Pacific bases all would become World Federal Districts under the control of the world government. (This in itself would remove an ancient point of friction and distrust between nations.) No nation would be allowed to have colonies or territories. Any colony or territory not considered ready for the responsibilities of full-fledged membership would become a territory of the world government—a probationary status similar to that of the American territories before their admission as states to our union. The job of preparing these territories for full self-governing statehood would be that of the world government's Ministry of Territory.

Q. How about my standard of living?

A. Throughout our history about 78 per cent of the American budget has gone to pay for defense or actual war. Elimination of wars and of the armament race preceding wars would channel this wealth into the productive life of the country. All the scientific and industrial resources of the world in like manner could be turned to productive rather than destructive ends. As a result, although world government would in no way lower the U. S. standard of living, it would in time raise the standard in underprivileged countries.

Q. What if I violate a world law?

A. About the same thing, on a larger scale, that would happen to a U. S. citizen who violated a U. S. federal law. A citizen of any country accused of violating a world law would be called by a world district attorney to appear before a world grand jury. If the citizen were indicted by this grand jury, a warrant of arrest would be issued and served by a world marshal. The accused would be taken before a district or circuit world court for trial; fines, if imposed, would be paid into the world treasury, or a prison penalty would be served in a world penitentiary. No American questions the arrest of a citizen of Maine by a federal marshal who happens to come from Texas. So what difference would it make if the world federal marshal happened to come from Shanghai, China? Just so long as he represented *world* law. World courts would be conveniently located and when juries were required, they would be drawn from panels of fellow citizens; as for the judges, within most federal systems today, almost all federal judges come from the regions they serve.

Q. What about Russia?

A. It is thought possible that if the proposition were made to the U.S.S.R., with certain fair compromises attached, Russia might accept straight off. These compromises, which would probably concern fairer distribution of middle Eastern oil and agreement on German reparations, would not be appeasement but proof of good faith. Today, the United States controls nearly 90 per cent of the world's known oil supply. Under present conditions we can not be expected to sacrifice or to compromise one iota of this. Under a world federal government, however, it would not be necessary for the U. S. to stockpile oil in preparation for war, and surrendering oil rights would not be, as today, the equivalent of arming a potential enemy. According to United World Federalists, "peace can not be merely an absence of war but the presence of justice."

If Russia and her satellites refused to enter the World Federal States, the federation would nonetheless proceed even though hampered by its status of partial federation. But the admission door would remain open, with no penalties for latecomers. Many authorities feel that if the Soviets saw that the plan was going into effect *in spite* of their absence, they would be more likely to come in. In any case, the teeth of their propaganda against American imperialism would be pulled.

Q. What about the arms race if federation is only partial?

A. Unfortunately, with only partial federation, the arms race would continue between the protagonists—the partial federation and those remaining outside. World government might then, as claimed by those enemies who take it most seriously, become a slogan for the next war—but slogans are not the cause of war, they are just the alibis for them.

Q. What about U.N.?

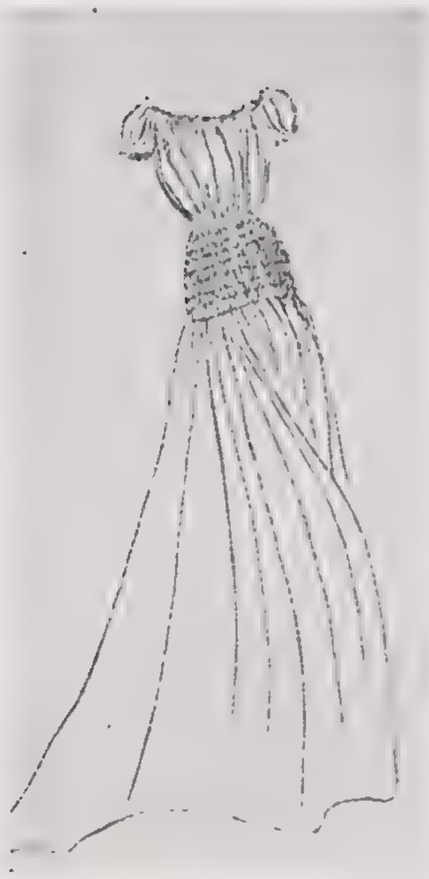
A. With strengthening, U.N. could be transformed into a world government; such strengthening is possible even in the face of the probable Russian veto. Article 109 of the Charter provides that a review conference can be called by a two-thirds vote of the General Assembly; and, under Article 22, a commission may be appointed to propose and frame amendments. These are the only matters of consequence in the Charter *that are not subject to veto.*

Either action would be the same as calling a world constitutional convention. Unfortunately, once a conference or commission has proposed amendments, any one of the Big Five has the right to veto the amendment and prevent its adoption. But a legal loophole exists. If an overwhelming majority agrees by some kind of "common consent," the amendment can proceed *without ratification* of all five "veto powers." Or a partial federation could develop within the regional structure of U.N.

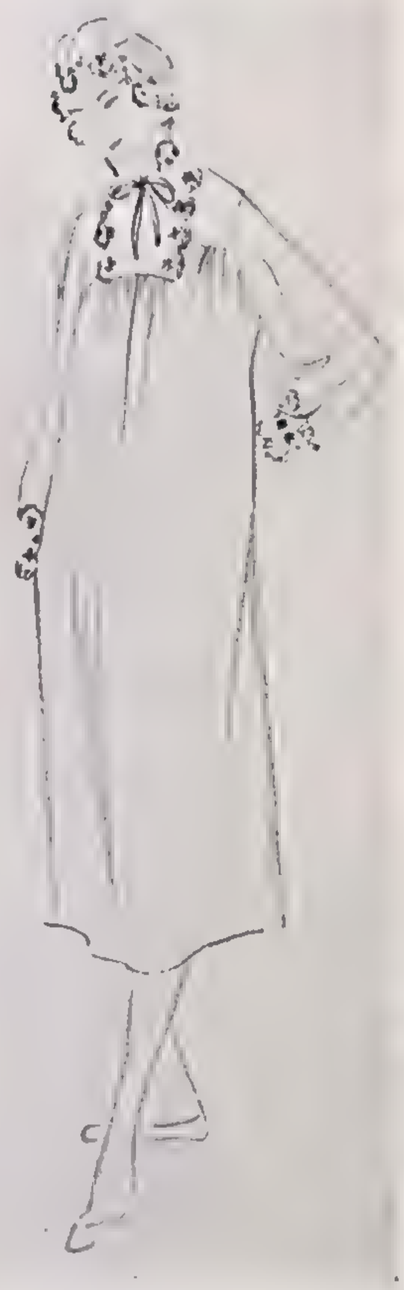
Q. How does the world feel about federation?

A. The Gallup Polls shows an encouraging percentage of the American people who are for the idea of a world government. In addition, there are at this time resolutions before the Congress of the United States asking the President to "take the initiative in calling a general conference of the United Nations...for the purpose of making the United Nations capable of enacting, interpreting, and enforcing world law to prevent war." Sponsoring clauses for world government appear in both the French and Italian Constitutions. From many countries signs point toward a desire for decisive action on the part of the United States as the key to world government. It is a dream, but so was our own federal union. Whether the risk of inaugurating a dream is greater than the possibilities of an atomic and bacteriological war is something that every citizen might well consider.

PERSONAL NEWS



Re repose: a nightdress with a pretty scoop to the neckline, moulded hips, a skirt wide enough for a ballroom in a dream. Pale blue nylon tricot jersey, by Extacee. $20, at Saks Fifth Avenue.



Cut for all the world like a Victorian nightshirt—a nightdress with an embroidered bib and ruffle. Burlington nylon jersey. $11. More Victoriana—the mob cap; $3. Both by Hensen. Lord & Taylor.

Sleeping smock cut in loose, slender lines from a cloud of yellow silk georgette. The fulness sweeps from a high, fagoted yoke, the sleeves are long and full, the neck high. $45. Bergdorf Goodman.

As flip, as ruffled, as a tango dancer's skirt, a petticoat in sheer nylon. With three flaring flounces, bias-cut for fulness, banded with lace. By Textron. $25. At Saks Fifth Ave.

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V

UNITED NATIONS

(Continued from page 126)

Q. How does it function?
A. There are six "principal organs" through which United Nations functions. The General Assembly, the Security Council, the Economic and Social Council, the Trusteeship Council, the International Court of Justice, the Secretariat.

a. *The General Assembly*

The General Assembly has no legislative or executive power, its role is more that of a world forum where varying views can be discussed; in its open discussion lies its inherent strength, persuasive and often effective molding of public opinion. Every member state is represented, each with the right to a single vote. The Assembly, which usually meets once a year, has the right to discuss all matters within the scope of the Charter, as well as the powers and functions of the other five divisions of U.N. A two-thirds majority vote is required to carry decisions on vital questions before the Assembly; less important matters can be decided by a simple majority of those present in the voting. Decisions of the Assembly are presented as recommendations to the member states or the divisions of U.N. proper except when the Security Council is dealing with a dispute; at such a time, although the Assembly may discuss the matter, it *cannot* make a recommendation until it is specifically asked to do so.

In addition to its other duties, the General Assembly holds the purse strings, considers and approves budgets, apportions expenses among member states. Each member nation contributes to the support of U.N.

b. *The Security Council*

The Council has "primary responsibility for the maintenance of international peace and security." It is made up of eleven members; six of them are transient, elected for a two-year term and not eligible for immediate re-election; and five permanent members, representing China, France, the U.S.S.R., the United Kingdom, and the United States.

Each member is entitled to one vote. Decisions on matters of parliamentary order are reached by an affirmative vote of at least seven of the eleven members. But in decisions on matters of principle and courses of action, although only seven votes are required, these seven must include the affirmative vote of the five permanent members. That's where the whip of "veto" is felt.

The Council, which is permanently in session, must meet every two weeks. It has a right and obligation to investigate issues which might lead to friction between countries and situations brought to its attention, either by one of the Council members, by a member state, by the General Assembly, Secretary-General, or even by a non-member of U.N. After such investigation it is up to the Council to recommend ways toward peaceful settlement. In the case of a breach of peace, the Council can take stern enforcement measures including action by air, land and sea. Although all members of United Nations are pledged to make available to the Security Council—in accordance with special agreements—such forces as are necessary to maintain peace, these "special agreements" have never been settled on.

c. *Economic and Social Council*

Its job is to build a more prosperous and stable world. Three of its agencies, the International Emergency Food Committee, the European Coal Committee, and the Economic Commission for Europe, have furnished valuable research on which much of the Marshall Plan is based.

d. *The Trusteeship Council*

The problem of non-self-governing areas is its bailiwick. Operating under the authority of the General Assembly, this Council is concerned with such areas either when they are being administered by a member state or when placed under the administration of the United Nations, as in the case of Palestine, the first controversial mandate to be turned over to U.N. management.

e. *The International Court of Justice*

This Court, which sits at The Hague, Holland, consists of fifteen judges, elected by the Security Council and the General Assembly. Every member of United Nations is pledged to comply with the decisions of the Court in cases to which it is a party. In addition to settling international legal disputes when submitted, the Court is supposed to advise on all legal matters concerning U.N. According to Dr. Herbert Vere Evatt, Minister for External Affairs and Deputy Prime Minister of Australia, prominent in the foundation and development of United Nations: "To date not a single advisory opinion has been sought from the Court." (If U.N. were ever to become transformed into a World Federal Government, a whole world federal judiciary would be set in action.)

f. *The Secretariat*

This is the workaday core of U.N. administration. Members of the Secretariat, no matter what their nationality, assume the status of international civil servants. Working year round, they administer the programs and policy laid down by the other five branches.

Q. How about the future?
A. Obviously, U.N. is not perfect, is not functioning with fullest efficiency with respect to many political questions even within the limitations of its own charter. (Its best success rating has been in the social and economic field.) But it is a step, an important one, in the battle for peace. "If anyone doubts whether the United Nations organization has a future, he should remember that the mere existence of this complex international machinery is itself a fact of great importance. For a machine, once created and started, tends to keep on working," wrote Dr. Evatt in his recent and authoritative book *The United Nations.*

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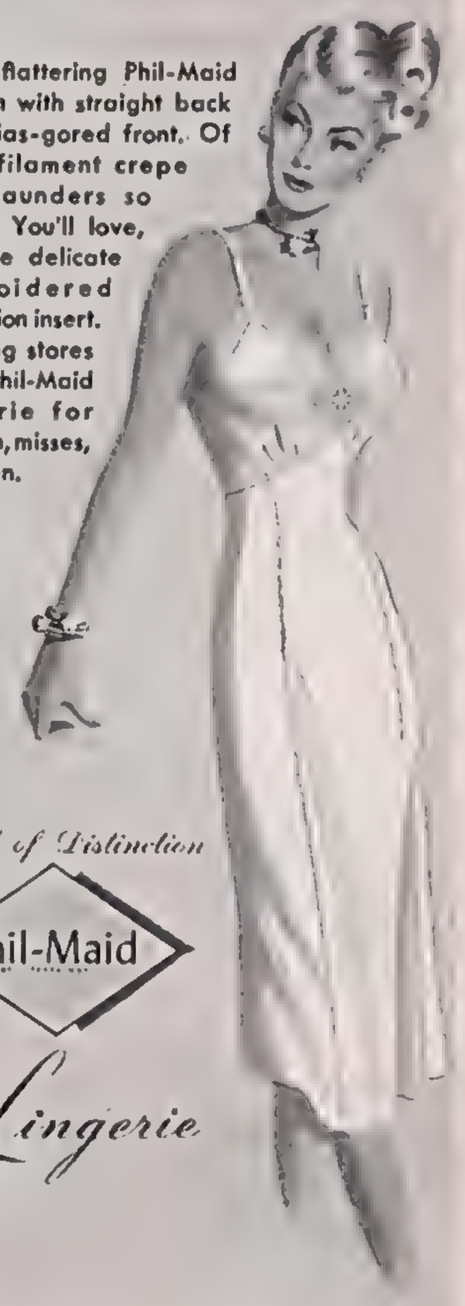

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TURNS OF THE BUFFET

(Continued from page 157)

Here are two menu suggestions for the buffet tables shown on pages 156-157. The first is for a maid-less buffet; the second needs a waitress to serve.

BUFFET SUPPER MENU I

Crab gumbo
Toast triangles
Boiled white rice
Mixed green salad with vinaigrette dressing
French bread
Brie cheese, sprinkled with bread crumbs
Butter curls and crackers
Pears baked in port, with cinnamon sticks
Petit fours

BUFFET SUPPER MENU II

Cold curry and coconut soup
Spinach soufflé, with a cream sauce of chicken livers and mushrooms
Mixed green salad
Thin slices of brown bread, toasted slowly until dry and lacy, buttered with a dill-seasoned butter
Orange shells filled with lemon ice, a touch of Curaçao

MRS. DIONE LUCAS' RECIPE FOR CRAB GUMBO

This recipe serves four:

1 cupful crabmeat
3 finely sliced small onions
½ cupful diced red pepper
2 green peppers, finely diced
3 tablespoonfuls crisp shredded bacon
5 large tomatoes, skinned
18 (1 pint can) okra
1 cupful sweet corn
1 cupful dry white wine or flat champagne
½ teaspoonful meat glaze
1 dessert spoonful tomato paste
Salt
Cayenne pepper to taste
A little freshly cracked black pepper
Chile pepper
3 tablespoonfuls chicken fat or butter

Sauté onions in butter, 3 minutes quickly. Add peppers and cook 3 minutes more. Add the bacon, well-washed okra, and tomatoes sliced. Cover and cook 10 minutes, stirring frequently. Add meat glaze, tomato paste, and seasonings. Add corn, wine, and cook 10 minutes longer. Add crabmeat, and a little good chicken stock to thin to desired consistency.

MRS. LILLIAN LANGSETH-CHRISTENSEN'S RECIPE FOR CURRY AND COCONUT SOUP

1 quart chicken soup stock
1 tablespoonful flour
1 chicken bouillon cube
2 teaspoonfuls curry powder
Salt and pepper
1 breast of chicken
1 pint whipping cream
1 cupful unsweetened shredded coconut
1 tablespoonful butter

Make a white sauce, creaming the flour and one tablespoonful of butter with a little of the soup stock. Blend together in a double boiler and then gradually add the soup stock, stirring constantly with a whisk. Dissolve the chicken bouillon cube in a cupful of the chicken stock and add to the mixture. Stir in the curry powder and add salt and pepper to taste. Put in the ice box to chill. This can be kept overnight. Before serving, thin and smooth the soup with whipped cream thoroughly blended in. Pour in soup plates or cups and top with salted whipped cream, shredded chicken breast and the coconut which has been lightly sautéed in butter.

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Other views of suit, Design No. S-4871 (p. 166). Sizes from 12 to 20 (30 to 38).

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